IN THIS ISSUE: **MALIBRAN IN AMERICA.... By Lillian Moore**

MUSICAL COURIER

Weekly Review of the World's Music

Subscription $5.00
Europe $6.25 Annually

NEW YORK, SATURDAY, MAY 11, 1935

Price 15 Cents

ERNEST HUTCHESON
Pianist
Dean of Juilliard School of Music

YEHUDI MENUHIN,
decorated with leis upon his arrival at Honolulu, where he played a concert en route to Australia and New Zealand on his current around-the-world tour. In Sydney, Australia, Yehudi gave his first of ten scheduled concerts on April 27.

EMMA ZADOR,
contralto of the Städtische Oper in Berlin, is under the management of Betty Tillotson. Mme. Zador recently was heard over stations WOR and WJZ.

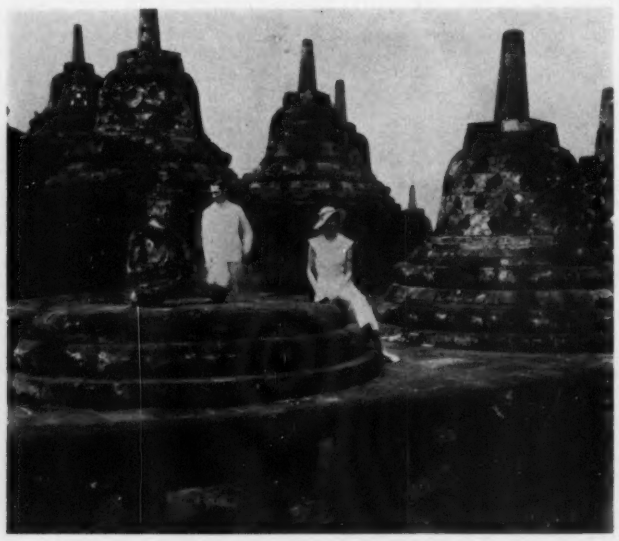
IGOR STRAVINSKY with ARTHUR FIEDLER,
conductor of the Cecilia Society Chorus, during rehearsal of the American première of Stravinsky's Persephone in Boston in March of this year.

TOBIAS MATTHAY (right) and FRANK MANNHEIMER,
American pianist, in the garden of the former's country home in England. Mr. Matthay is Mr. Mannheimer's teacher.

FRITZ WOLFF, CHASE BAROMEO and CHARLOTTE BOERNER,
principals in the recent production of Die Meistersinger by the Philadelphia Orchestra Association.

GRACE LESLIE and ALICE GRISELLE,
her accompanist, on tour in the Canadian Maritime Provinces. The contralto recently returned from this territory, where she is remembered from former appearances. This time her itinerary included Halifax, N. S., St. John, N. B., Moncton, N. B., and Wolfville, N. B. An added engagement to her regular schedule was a concert for the patients of the St. John Tuberculosis Hospital, and on another occasion she undertook in an emergency to fill a gap in a concert by offering a complete extra program in addition to her own.

GIOVANNI MARTINELLI
(second from the left) received a "Senate Award" from the Northeast High School of Philadelphia last month. Dr. Theodore S. Rowland, principal, made the presentation. The student body lauded Martinelli as "the world's greatest tenor," and, in a student council resolution, spoke of his "unique contribution to the musical life of the entire nation, through his inspiring public renditions by radio, concert and opera."



CLOTILDE and ALEXANDRE SAKHAROFF,
dancers, at Borobudur-Temple in Java.

(See Inside Back Cover for Additional News Pictures)

ESPERANZA GARRIGUE
ART OF SINGING
METROPOLITAN OPERA HOUSE STUDIOS
1425 Broadway, N. Y. Phone PEnn. 6-2634

DE SALES SCHOOL OF SINGING
Regina A. De Sales 91 Soprano, President
Luther Mott, Bass-baritone, Director
10 rue Le Verrier, Paris VI, France
Telephone: Danton 67.93

ARTHUR ALEXANDER
VOICE
By Appointment Only
15 West 55th St., New York
COlumbus 5-1469 or WIckersham 2-9292

MRS. L. A. TORRENS
TEACHER OF SINGING
Studios:
Steinway Hall, 113 West 57th St., New York City
26 Gramercy Park, New York City
Telephone: GRamercy 5-6264

WALTER GOLDE
TEACHER OF SINGING
Studio: 113 West 57th St., New York City
Telephone: CIrcle 7-2433

ROSE A. ZANG
ANALYSIS AND CORRECTION OF MUSICAL PROBLEMS
PIANO—VOICE—SPEECH—MEMORIZATION
160 West 73rd Street, New York City

BHUPESH GUHA
HINDU DANCER — TEACHER
Available for solo and group performances
200 West 57th St., New York CIrcle 7-7597

WESTON GALES
COACH-ACCOMPANIST
Bayreuth-Breslau
OPERA — ORATORIO — SONGS
GERMAN — ITALIAN — FRENCH — ENGLISH
25 Park Ave., New York CAledonia 5-1083

MME. ANITA RIO
SINGING TEACHER WHO SINGS
360 West 22nd Street, New York
Phone: CHelsea 3-6911

BROOKLYN SCHOOL OF MUSIC EDUCATION
Director—Carolyn M. Cramp, M.A., F.A.G.O.
854 Ocean Ave., Brooklyn, N. Y.
Tel. INgersoll 2-6132

BURNHAM-WRAGG PIANO SCHOOL
THUEL BURNHAM RUSSEL WRAGG
All branches of piano playing and keyboard harmony
Steinway Hall, 113 W. 57th St., New York

MRS. JOHN DENNIS MEHAN
Established in N. Y. City, 1901. Endorsed by 1500 artists in the musical world. All vocal defects adjusted
70 Carnegie Hall, 154 West 57th St., N. Y.
Appointment By Telephone—CIrcle 7-1472

PERRY AVERILL
BARITONE
TEACHER OF SINGING
Studio: 210 East 68th Street, New York
Telephone: RHinelander 4-4732

MARIE DE KYZER
TEACHER OF THE ART OF SINGING IN ALL ITS BRANCHES
Studio: 205 West 57th St., New York
Phone HAvemever 4-4027

GRANVILLE ENGLISH
PIANIST-COMPOSER
Studio: 140 West 72nd St., New York
Telephone TRafalgar 7-5328

JEANNE REOL BEAUME
VOICE CULTURE—FRENCH DICTION—VIOLIN—PIANO ACCOMPANIMENT—SIGHT READING MUSIC
Jeanne Reol Beaume Music Studios
104 West 84th St., New York ENdicott 2-8286

IRMA SWIFT
VOICE SPECIALIST: Private and class instruction—Courses at Hunter College—Radio classes with microphone technique.
166 West 72nd St., New York TRafalgar 7-8939

JOHN R. OATMAN
MUSICAL COURIER Correspondent
713 Couch Building, Portland, Ore.

NORMAN JOLLIFFE
BASS-BARITONE
TEACHER OF SINGING
Studio 171 W. 71st St., N. Y. TRafalgar 7-0553
15th Year Soloist Marble Collegiate Church

IRMA DUNCAN SCHOOL
3 Mitchell Place (1st Ave. at 49th St.)
New York City Tel. ELdorado 5-7300
Isadora Duncan Method of Dancing—Classes for adults and children—Summer School July 1 to Aug. 26, Croton-on-Hudson.
Irma Duncan available solo or group recitals

ERNEST CARTER
COMPOSER - CONDUCTOR
115 East 69th Street
New York City
Telephone: RHinelander 4-8623

MARIE MILLER
HEAD OF HARP DEPARTMENT
JUILLIARD SUMMER SCHOOL, INSTITUTE OF MUSICAL ART, FINCH SCHOOL
Address Devon Hotel, 70 W. 55th St., New York

ALICE GARRIGUE MOTT
ART OF SINGING
The Riviera, 790 Riverside Drive, New York
Telephone: AUdubon 3-3748

FLORENCE LAMONT HINMAN
"TEACHER OF WINNERS"
Author of "Slogans for Singers" (G. Schirmer, Inc.). Lamont School of Music, Denver, Colo.

DEZSO D'ANTALFFY
COMPOSER AND ORGANIST
Radio City Music Hall
New York City

PAUL REIMERS
TEACHER OF SINGING
OF JUILLIARD SCHOOL FACULTY
57 West 46th St., New York City
Telephone BRyant 9-1927

EDGAR STILLMAN-KELLEY
COMPOSER-AUTHOR
Pilgrim's Progress, Alice in Wonderland, New England Symphony, etc.

WILLIAM S. BRADY
TEACHER OF SINGING
Studio: 137 West 86th St. New York
Telephone: SChuyler 4-3580

PHILIP MITTELL
TEACHER OF MANY WELL KNOWN VIOLINISTS
EDITOR, MITTELL'S VIOLIN CLASSICS
Studio: 50 W 7th St., N. Y. ENdicott 2-3464

EUGENIE B. ABBOTT
TEACHER OF SINGING
The Hargrave, 112 W. 72nd St., New York
Tel. ENdicott 2-4800

RETTA McKENNA-WEBNER
VOICE PRODUCTION
RADIO—CONCERT COACH
Studio: 15 West 55th St., New York
Telephone COlumbus 5-6848

RAYMOND BAUMAN
PIANIST
Sherman Square Studios, 160 West 73rd St., New York TRafalgar 7-6700

F. W. RIESBERG, A.A.G.O.
Organist Sesquicentennial Exposition
PIANO, ORGAN AND HARMONY INSTRUCTION
Studied under Scharwenka and Liszt
N. Y. School of Music and Arts, 310 W. 92nd St.
Tel.: SChuyler 4-4140
Personal Address: 601 West 140th Street
Tel.: EDgecombe 4-4819

EDOARDO PETRI
TEACHER OF SINGING
Metropolitan Opera House Studios
1425 Broadway, N. Y. Phone: PEnn. 6-2628

HANNA BROCKS
LYRIC COLORATURA SOPRANO
Concerts—Recitals—Instruction
Studio: 257 West 86th Street, New York
Phone: SUsquehanna 7-5625
Also Classes for Children

CARL M. ROEDER
TEACHER OF PIANO
Its Technique, Literature and Interpretation
Member of Faculty of the Juilliard School of Music
Director of Music in the Barrington School for Girls
Studios: 607-608 Carnegie Hall, New York

EDWIN GRASSE
VIOLINIST, ORGANIST, COMPOSER
884 West End Ave., Cor. 103rd St., New York
Telephone: ACademy 2-0583
Will Accept Advanced Violin Pupils

MME. FLORENCE LEE HOLTZMAN
VOICE—OPERA—CONCERT COACHING
Private Theater—168 East 63rd St., New York
Telephone RHinelander 4-9630

EDWARD HARRIS
ACCOMPANIST—COACH
Concert and Radio Repertory for Singers
Studio: 111 East 37th St., N. Y.
Phone: LExington 2-5274

RAOUL COUYAS
DRAMATIC TENOR: Repertoire Samson—Otello—Tannhäuser—Walküre—Norma. Pupils accepted. Auditions only by Appointment.
160 W. 73rd St., N. Y. Tel. TRafalgar 7-6700

CARTER HULL
PUBLICITY
Weekly mailing
Rates on application
107 Greenwich Ave., New York CHelsea 3-8892

ITA KAY
CAREER COUNSELOR FOR MUSICIANS
200 West 57th St., New York City
Tel. Fordham 4-9539 or Circle 7-7597

VITALY SAKOUTA
TEACHER OF LANGUAGES
FRENCH AND RUSSIAN
COACH OF OPERA DICTION
54 W. 68th St., N. Y. C. SUs. 7-8908

EDWIN ORLANDO SWAIN
BARITONE AND TEACHER OF SINGING
157 West 79th Street, New York City
Telephone, SUsquehanna 7-1152

Accredited Musical Courier Correspondents *

Foreign

ARGENTINA, S. A.
Buenos Aires: Jorge M. White, Paraguay, 1207.

AUSTRALIA
Sydney: Elizabeth Plummer, 4 Monaco Flats, Anderson Street, Double Bay.

AUSTRIA
Vienna: Dr. Paul A. Pisk, Schleifmuehlgasse 19, Vienna IV.

BELGIUM
Brussels: Sidney Vantyn, 14 Place Van Meenen.

CANADA
Calgary: Frederick Fraser, 419–13th St., N. W.
Halifax: A. Earle Giffin, 32 Mott St.
Montreal: J. Henri Goyer, c/o Mr. Victor Pager, 413 Power Bldg.
Toronto: Raymond Mullens, 659 Huron St.
Victoria, B. C.: Alan A. Fraser, Seven Oaks.
Winnipeg: Archibald Cooper, 475 Elgin Ave.

CHINA
Shanghai: Vanya Oakesnov, Care American Express.

CUBA
Havana: Ricardo M. Aleman, Concordia Num 88.

CZECHO-SLOVAKIA
Prague: Gerth-Wolfgang Baruch, Za Hanspaulkou 6, Prague-Dejvice.

ESTHONIA
Tallinn: Nikolai Lopatnikoff, Reimani 17.

FINLAND
Helsingfors: Nikolai Lopatnikoff, Pension Central, Alexanderag. 46.

FRANCE
Paris: Irving Schwerké, 6 Square Leon Guillot, XV.

GERMANY
Berlin: Hans L. Heniot, Bermatoff, Pragerstr. 27, Berlin W. 50.
Cologne: Dr. Else Thalheimer, Monschauer-Platz 9, Cologne-Braunsfeld.
Dresden: Elinor Janson, Reichs str. 13. Dresden A. 24, 'phone 45078.
Frankfort-on-Main: Hermann Lismann, Untermain Kai 82.
Hamburg: Edith Weiss-Mann, Alte Rabenstrasse 34, Hamburg 13.
Leipsic: Dr. Adolf Aber, Pestalozzistrasse 3.
Munich: Dr. Wilhelm Zentner, Grutznerstrasse, 6/1.

GREAT BRITAIN
Edinburgh: William Saunders, 15 Morningside Grove.
London: César Saerchinger, 17 Waterloo Place, S. W. 1.

GREECE
Athens: Frank Choisy, 60 Zoodohou Pighis.

HOLLAND
Amsterdam: Eveleth van Geuns, Olympiaplein Straat 39.

HUNGARY
Budapest: Dr. Aiadar Toth, Papnovelse 10.

IRISH FREE STATE
Dublin: M. F. Linehan, 37 Wellington Road.

ITALY
Florence: Signora Gisela Selden-Goth, Via Michele di Lando 5.
Milan: Mary Tibaldi Chiesa, Via Petrarca 18.
Rome: Stella Saxton, Excelsior Hotel.

JAPAN
Tokyo: I. J. Fisher, 495 Itchome, Totsukamachi, Yodobashi-ku.

MEXICO
Mexico City: J. H. Plenn, San Juan de Latrán 34.

MONACO
Monte Carlo: Sébastien Jaspard, La Vedetta, Escaliers Sainte-Devote, No. 3.

POLAND
Lemberg (Lwów): Alfred Plohn, Ul Tad. Holowki II.
Warsaw: S. Mateusz Glinski, Kapuecynska 13.

SPAIN
Barcelona: Tomas Orts Climent, Calle de Balmes 88.
Madrid: José M. Franco, 5, General Arrando.

SWEDEN
Stockholm: Herman Glimstedt, Linnégaten 83.

SWITZERLAND
Geneva: Georges Perret, 27, Chemin de Miremont. 'Phone: 51.451.
Zurich: Josef Kisch, Splügenstrasse 4.

U. S. S. R.
Moscow: Miss Valentine V. Konin, Kabanikhin Per. 28, kv. 9, Moscow 56.

Domestic

ALABAMA
Birmingham: Alice Graham, 2101 Highland Ave.

ARIZONA
Phoenix: Elizabeth Sterling, 3403 N. 7th St.

CALIFORNIA
Los Angeles: Bruno David Ussher, 6122 Scenic Avenue, Hollywood.
San Diego: Helen Bagg, 1327 West Lewis St.
San Francisco: Constance Alexandre, 1865 California St.

COLORADO
Denver: Gustav Schoettle, 210 W. 13th Ave.

CONNECTICUT
New Haven: Elizabeth Kirjofsky, 117 Sheffield Ave.

DISTRICT OF COLUMBIA
Washington: George Sklar, Cairo Hotel, 16th and Q Sts., N. W.

FLORIDA
Miami: Annie Ford Wight, Miami Conservatory.

GEORGIA
Atlanta: Mabelle S. Wall, Henry Grady Hotel.

INDIANA
Indianapolis: Herschell C. Gregory, 715 North Meridian Street, Lebanon, Ind.

IOWA
Des Moines: Mrs. Herbert W. Hahn, Yocum Apartments.

LOUISIANA
New Orleans: Ottilie Lambert, 2036 Napoleon Ave.

MAINE
Portland: Sylvia Rowell, 163 Neal Street.

MARYLAND
Baltimore: Gustav Klemm, 920 St. Paul St.

MASSACHUSETTS
Boston: Moses Smith, 26 Museum Road.

MICHIGAN
Ann Arbor: Alan McLean Taylor, 224 E. Maumee St., Adrian.
Detroit: Ruth C. Brotman, 2755 Calvert Ave.
Grand Rapids: Helen Baker Rowe, 119 Prospect Ave., N. E.

MINNESOTA
Duluth: Miss Louis Travers, 110 Yorkleigh Apartments.
Minneapolis: Earle G. Killeen, U. of Minnesota.

MISSOURI
Joplin: H. D. Robards, 203 North Moffet.
Kansas City: Mrs. Paul C. Barbee, 3529 Central St.
St. Louis: Oscar Condon, 1004 Olive St.

NEBRASKA
Omaha: Jean P. Duffield, 5107 Underwood Ave.

NEW JERSEY
Trenton: Frank L. Gardiner, 837 Revere Ave.

NEW YORK
Binghamton: Irene Smith, 562 Chenango St.
Buffalo: Louise H. Marvin, 254 Highland Ave.
Rochester: Thomas Gorton, 20 Rundel Park.
Syracuse: Harold L. Butler, Syracuse University.
White Plains: Edna Horton, 27 Knollwood Park.

OHIO
Cincinnati: Marie Dickoré, 2719 Clifton Ave.
Cleveland: Rosa H. Widder, 1740 Coventry Rd.
Columbus: Harold G. Davidson, 2123 Iuka Ave.
Toledo: Dorothy Jackson, 930 East Broadway.

OKLAHOMA
Oklahoma City: Mrs. Frances Potter Hauser, Shrine Auditorium.

OREGON
Portland: John R. Oatman, 713 Couch Bldg.

PENNSYLVANIA
Philadelphia: Margaret M. Coddington, 5808 Florence Ave.
Pittsburgh: Ralph Lewando, 121 Elysian Ave.

RHODE ISLAND
Providence: Blanche N. Davis, 8 Hamilton St.

TEXAS
El Paso: Florence Watkins, 3001 Silver Street.
Fort Worth: E. Clyde Whitlock, 1100 W. Cannon St.
Houston: Katherine B. Morgan, 1117 Jackson Blvd.
San Antonio: Mrs. Stanley Winters, 511 Avenue E.

UTAH
Salt Lake City: Fred L. W. Bennett, 1865 Edge Hill Boulevard.

VIRGINIA
Richmond: John George Harris, 703 Mutual Bldg.

WASHINGTON
Seattle: John Hopper, 5646 Brooklyn Ave.

WISCONSIN
Milwaukee: Justin McCarthy, 1227 No. Cass St.

*See first editorial page for list of other representatives.

WHOLE NO. 2860
VOL. CX—No. 19

Published weekly October to May inclusive, monthly June July, August and September by Musical Courier Company, Inc., 113 West 57th Street, New York. Entered as Second Class Matter January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 2, 1879. Price 15 cents. Yearly Subscriptions $5.00—Europe $6.25—Canada $8.50.

FIFTY-SIXTH YEAR

OSCAR SEAGLE
VOICE
Sherman Sq. Hotel, B'way & 71st St., New York
Phone ENdicott 2-6400

Thomas N. MacBurney
TEACHER OF VOICE
609 Fine Arts Bldg., Chicago, Ill.
Webster 3551

RICHARD B. DE YOUNG
TEACHER OF SINGING
721 No. Michigan Avenue, Chicago, Ill.

ELSE HARTHAN ARENDT
SOPRANO
300 Fine Arts Building, Chicago, Ill.

VIOLA **COLE-AUDET**
PIANIST-COMPOSER
CHICAGO MUSICAL COLLEGE
64 East Van Buren St., Chicago

SAMUEL **MARGOLIS** VOICE CULTURE
1425 Broadway, Suite 35, New York City

GUSTAVO
CARRASCO
TENOR
1416 Steinway Hall, New York City

WALTER SPRY
PIANIST and TEACHER
Summer Session at Converse College, Spartanburg, S. C.
June 10-July 27 Circular mailed on application

ANGEL AGNES **DONCHIAN** VOICE CULTURE
Hotel St. Andrew,
B'way & 72d St., N. Y.
Tel. END. 2-4030

EDWIN McARTHUR
COACH—ACCOMPANIST
350 West 57th St., New York Circle 7-2178

Vladimir PADWA
Pianist—Accompanist—Teacher
On Tour with MISCHA ELMAN
Apt. 3A, 246 West 73rd St., N. Y. C. Tel. Sus. 7-6864

MAUD **KEY SHELTON**
Soprano
CHICAGO GRAND OPERA
825 Orchestra Hall Bldg., Chicago, Ill.

FRED **BULDRINI** VIOLIN
CONCERTS—RECITALS—CHAMBER MUSIC
Leader of the Milhan Trio
Add: Jacob A. Frachi, 35 W. 76th St., N. Y.
Phone ENdicott 2-7617

WALTER HENRY HALL
Professor Emeritus of Choral Music, Columbia University
Address: 39 Claremont Avenue, New York

AVERNE **WESTLAKE** "FORTNIGHTLY" MUSICALES—IMPROVISATION
Advanced Thought in Piano Technique in Its Relation to Colorful Interpretation. Classes visited by appointment. 57 West 58th St., N. Y. Tel. PLaza 3-8583

ELSA **HOTTINGER**
CONTRALTO
CHICAGO GRAND OPERA COMPANY

Mr. and Mrs.
HERMAN DEVRIES
TEACHERS OF SINGING
Address: Congress Hotel, Chicago. Har. 3800

ELEANOR HALL
STEELE—CLOVIS
SOPRANO *TENOR*
JOINT RECITALISTS
Management: Richard Copley
119 West 57th Street New York City

BERTHA OTT CONCERT MANAGEMENT
SUITE 1805—59 EAST VAN BUREN ST., CHICAGO
Concerts and Recitals—Write for Information

CHARLES WAKEFIELD CADMAN
American Composer-Pianist
AVAILABLE FOR CONCERTS
Manager: Harry Culbertson 6528 Blackstone Ave., Chicago

Something New **WALTER C. SIMON**
INTIMATE NOVELTY PIANO RECITALS
Specimen Program and Data sent on request
Address: 1414 Steinway Hall, New York City

SERGEI TARNOWSKY
PIANIST-TEACHER
STUDIO: 75 East Division St., Chicago, Ill.
Tel. Delaware 8594

ALMA **WITEK** VIOLINIST
Concerts & Recitals
INSTRUCTION
Faculty member, Academy of Allied Arts.
Tel. SChuyler 4-1216 340 W. 86th St., N. Y.

Mildred DILLING
HARPIST
Management: Hassell & Jones, Steinway Hall, N. Y.
Studio: 400 East 52nd St., N. Y. PLaza 3-8717

JEAN BUCHTA, Mus.B.
Teacher of
PIANO AND PRACTICAL HARMONY
Special Courses for Laymen
200 W. 85th St., N. Y. Circle 7-7615 or Circle 7-2000

GEORGE ANSON
PIANO
School of Music
Illinois Wesleyan University, Bloomington, Ill.

MR. and MRS. HENRY HOLDEN **HUSS**
Joint Recitals—Piano and Voice Specialists
Studio: 704 Steinway Bldg., 113 W. 57th St., N. Y.
Address: 144 E. 150th St., N. Y. Tel: MOtt Haven 9-0363

PIETRO A. YON
ORGANIST
Carnegie Hall, New York City Circle 7-9951

EDWARD **COLLINS**
Pianist—Composer—Conductor
503 Kimball Building Chicago, Ill.

HARRIET FOSTER VOICE BUILDER and COACH
CONTRALTO
Studio: 404 East 55th Street New York
Phone: WIckersham 2-8665

HANNA BUTLER
Art of Singing
512 Fine Arts Building Chicago, Ill.

MINNETTA RIGGS GREENWELL
Accompanist-Coach—Assisting Artist for late Eran Williams and other famous artists.
1400 Lake Shore Drive, Chicago Tel. Whitehall 4180

HORTENSE DRUMMOND
CONTRALTO
CHICAGO GRAND OPERA CO.
825 Orchestra Bldg, Chicago, Ill.

CYBELLA ABT
Soprano
CHICAGO OPERA COMPANY
OPERA—CONCERT—RECITAL
825 Orchestra Bldg. Chicago, Ill.

ARPAD SANDOR
COACH
PROGRAM BUILDING FOR RECITALS
136 W. 55th St., New York Phone: CIrcle 7-6364

GEORGES
MIQUELLE
Cellist
Orchestra Hall Detroit, Mich.

CECILE de HORVATH
PIANIST
(*Baldwin Piano*)
Management: Harry Culbertson, 5525 Blackstone Ave., Chicago

VITALY SCHNEE
PIANIST—TEACHER
2052 North Lane Court, Chicago, Ill.
Phone Graceland 1579

EMILY ROOSEVELT
SOPRANO
Mgt. Richard Copley, 113 W. 57th St., New York

JOSEPH **REGNEAS**
VOCAL INSTRUCTOR AND COACH
"The Rodin," 200 West 57th St., New York
Mr. Regneas may be heard every Friday at 11:30 A.M., Station WOR, New York

JEAN DE LA SCASE
BARITONE
Kimball Hall Chicago, Ill.

HENIOT LEVY
PIANIST
KIMBALL HALL CHICAGO, ILL.

RUTH **SHAFFNER**
SOPRANO—Soloist St. Bartholomew's Church
28 E. 70th St., N. Y. Tel. RHinelander 4-1750

MADELENA **PALTENGI**
LYRIC SOPRANO
Songs of Latin America, France and Russia, in native costume
160 W. 73rd St., N. Y Tel. TRaf. 7-6700

YOLANDA **GRECO** HARP SOLOIST
Personal Representative:
G. L. MACFARLANE,
1425 Broadway, New York

HAZEL **GRIGGS**
PIANISTE—TEACHER
Hotel Barbizon, 140 E. 63rd St.,
New York City Tel. REgent 4-5700

ALFRED BOYCE
TEACHER OF SINGING
128 W. 59th St., New York—Tel. CIrcle 7-7298
Conductor Apollo Club, Brooklyn; Amphion Glee Club Hackensack, N. J.; Morning Musical Club, Nyack N. Y.

OTTO LUENING
COMPOSER—CONDUCTOR
2½ years executive director Opera Dept. Eastman School
Vocal Coach—Theory and Composition
Address c/o Musical Courier, 113 W. 57th St., N. Y.

ADELAIDE AHRLING
SOPRANO
Management: New York Madrigal Society
817 Steinway Hall, New York City

ETTA **HAMILTON MORRIS**
President New York Federation of Music Clubs
102 Pierrepont St., Brooklyn, N. Y. Tel. MAin 4-6035

MAURICE MATTESON
Director CAROLINA FOLK SINGERS
University of South Carolina, Columbus, S. C.

Mae DOELLING-SCHMIDT
Pianist
Studio: Kimball Hall Chicago

TOLLEFSEN TRIO
Piano—Violin—Cello
CONCERTS—INSTRUCTION
946 President St., Brooklyn, N. Y. STerling 3-3730

IDA HAGGERTY-SNELL
SCIENTIFIC VOICE PLACEMENT
Franz Liszt Academy of Music and Art,
Springfield, Del. Co., Penna.

MARCELLA GEON
PIANIST—TEACHER OF PIANO AND VOICE — OPERALOGUES
Studio: 160 W. 73rd St., N. Y. Tel. TRafalgar 7-6700

MME. CLAY-KÜZDÖ
VOICE SPECIALIST
Free Auditions—Scholarships
21 West 95th St., New York Riverside 9-0141

KATE S. CHITTENDEN
PIANOFORTE—REPERTOIRE APPRECIATION
230 West 59th St. Tel. CIrcle 7-5329

CLARENCE DICKINSON
CONCERT ORGANIST
Organist and Director, The Brick Church and Union Theological Seminary. Director of the School of Sacred Music of Union Theological Seminary. 412 Fifth Ave., N. Y. C.

V. COLOMBATI
VOICE PLACEMENT—COACHING
Teacher of Josephine Lucchese, Emily Day, Nancy McCord, Hallie Stiles, Claire Alcee, etc.
145 West 80th St., New York
Phone SUsquehanna 7-7763

HELEN LANIER
SOPRANO
Mgt. George Leyden Colledge, 30 Rockefeller Plaza, N.Y.C.

LEOPOLD TSCHARNA
NASCHATIER
Basso *Joint Recitals—Instruction* *Pianist*
Address c/o Musical Courier, 113 W. 57th St., N. Y.

AMERICAN ACADEMY OF DRAMATIC ARTS
America's Leading Institution for Dramatic Training
Catalog describing all courses from Secretary
Carnegie Hall, New York City

SUE **HARVARD**
SOPRANO
Marble Collegiate Church, New York City
Address: 1412 Steinway Hall, New York City

SIBYL SAMMIS Mac DERMID
SOPRANO PUPILS ACCEPTED
SHERMAN SQUARE STUDIOS: 160 W. 73rd St., N.Y.C.
Tel. TRafalgar 7-6701 and ENdicott 2-0748

PIERRE LUBOSHUTZ
PIANIST
Studios: 120 W. 70th St., New York City
Telephone ENdicott 2-7632

ISADORE L. BUCHHALTER
PIANO TEACHER
Fine Arts Building Chicago, Ill.

SUMMER MUSIC SCHOOL
Musicianship and Pedagogical Music Course for Teachers. How beginners play with good tone, good position and fluency. Special work for Rhythm and Harmony. Sight Singing without "do-re-mi." "numbers," "intervals."
EFFA ELLIS PERFIELD
103 East 86th St. (at Park Ave.) N.Y.C.

NEW MUSIC SCHOOL DALCROZE INSTITUTE
ROGER SESSIONS—PAUL BOEPPLE
Directors
ALL BRANCHES OF MUSIC
9 East 59th Street New York

LAWRENCE COLLEGE CONSERVATORY OF MUSIC
APPLETON, WISCONSIN
Courses in Piano, Voice, Violin, 'Cello, Organ, Theory, Public School Music and Choir Directing leading to Bachelor and Master Degrees.
CARL J. WATERMAN, *Dean*

JEANNE DUSSEAU
SOPRANO
Management:
COLUMBIA CONCERTS CORPORATION
of Columbia Broadcasting System, Inc.
113 West 57th Street, New York City

AMELIA BRADDOCK
MEZZO-SOPRANO
PUPILS ACCEPTED
403 Carnegie Hall, N. Y. C.
Circle 7-4954

INSTITUTE OF MUSICAL ART
OF THE
JUILLIARD SCHOOL OF MUSIC
Ernest Hutcheson, Dean Oscar Wagner, Assistant Dean
A school for serious students. Courses in all branches of musical education. The four-year course in Public School Music leads to the degree of Bachelor of Science with Major in Music. Catalog sent on request
120 Claremont Avenue New York City

MU PHI EPSILON
National Honorary Music Sorority
National President: BERTHA M. KING, Minneapolis, Minn.
NATIONAL CLUB HOUSE
333 Central Park W. Apt. 33, New York
Telephone RIverside 9-9332
EDNA M. WERDEHOFF, Mgr.

Westminster Choir School
Training choral conductors for the church, civic chorus, school and college
John Finley Williamson, *President*
Princeton, N. J.

MOOR DOUBLE KEYBOARD PIANO
NEW ENGLAND CONSERVATORY BOSTON
SUITE 717, 30 ROCKEFELLER PLAZA NEW YORK

The Cleveland Institute of Music
ANNUAL SUMMER SCHOOL
June 24 to August 2
BERYL RUBINSTEIN, Director
2605 Euclid Avenue, Cleveland, Ohio

Vol. CX, No. 19
Whole No. 2860

MUSICAL COURIER
Weekly Musical Newspaper Established 1880
Copyright, 1935, by The Musical Courier Co., Inc.
New York, Saturday
May 11, 1935

Scala Troupe in Guest Visit Gains Favor of Viennese

Richard Tauber, Toti dal Monte, Anny Konetzni Win Personal Success—Richard Hageman Opera Applauded—Bruno Walter Triumphs—Bach and Handel Glorified

By DR. PAUL A. PISK

VIENNA.—The restoration of The Bartered Bride by Smetana at the State Opera showed what a new, interesting and original stage-setting, and an inspired interpretation can do to bring out the still youthful vitality of this first Czech national opera. Everything, indeed, was carefully worked out. The orchestra, under the direction of Josef Krips, revealed the score's musical abundance; chorus and ballet coöperated splendidly, and a rustic landscape passing by on a revolving stage, added colorful background to the entire performance. Jarmila Nowotna's crystalline voice and personal charm make her an ideal impersonator of the peasant lass, Marie. The hero of the piece had the advantage of Richard Tauber's flexible voice and art of dramatic expression. Minor rôles, too, were in good hands. There was plenty of humor throughout and the response of the audience proved that love's labor had not been lost.

THE ITALIAN SEASON

The Vienna State Opera was host for a week to an Italian season provided by the Scala troupe of Milan, under conductor Giuseppe del Campo. Aside from the usual operas, such as Tosca, Traviata and Barber of Seville, two rarely performed works, Andrea Chénier and La Sonnambula, were served up, the latter in line with the Bellini Centenary which is now occupying the thought of the operatic world. A rather dusty work of little dramatic tensity, Sonnambula, in spite of these handicaps, achieved a brilliant success, thanks to the coloratura singing of Toti dal Monte. Contrasting with the slow action of Sonnambula, Andrea Chénier teems with the explosive atmosphere of the French Revolution, which the innate Italian temperament of the visiting company excellently brought out. Next to Toti dal Monte, Mme. Capsir and Linda Barla-Castelletti showed fine qualities. Prominent among the male performers was baritone Luigi Montesanto, notable not only for his beautiful voice but as a finished actor as well. Tenor Galliano Masini had such personal success, the State Opera immediately engaged him for a number of guest appearances during the coming month. Another high point in the Italian season was the conducting of del Campo, in whose connection the famous pronunciamento of conquering Caesar might well be used: he came to Vienna a stranger and left as a much-acclaimed favorite.

NORTHERN GUESTS

Meanwhile Weingartner is forwarding his efforts to complete the regular staff of the Opera. Baritone Bitterauf from Stuttgart made his début here as Rigoletto. Beckmesser is to follow. Bitterauf is undoubtedly a singer of quality and an excellent actor but his definite engagement has not yet been decided. That Max Hierzel, German tenor, who was heard as Walther, Lohengrin, and in several other rôles, will remain but a passing memory seems certain, however. Anny Konetzni added to her excellent Isolde and Brünnhilde the Princess in Rosenkavalier, and Leonora in Forza del Destino. Granted that, in the minds of the Viennese the rôle of the Princess seems indissolubly connected with the name of Lotte Lehmann, the fact of Konetzni's success in the part is more than ample proof of the greatness of her art. She was remarkable, too, in the Verdi opera, imparting powerful dramatic accents to a rôle usually considered a lyric one. Forza del Destino was conducted by Hans Duhan, baritone and stage director of the Vienna Opera, whose success was such that, according to rumor, he may be engaged as regular conductor to replace Reichenberger, who shortly retires from that position.

VOLKSOPER PRODUCES OPERA BY AMERICAN

Caponsacchi, opera by Richard Hageman, American composer-pianist, was put on at the Volksoper with considerable acclaim. The composer conducted and was obliged, in response to hearty applause, to take many curtain calls. The performance was broadcast to America, and the proceeds of the evening went to public charities. Noted in the audience were the chief of the Austrian government, Bundeskanzler Dr. Schuschnigg; the American Ambassador to Austria, Mr. Messersmith, and many other distinguished visitors.

Hageman's music (Caponsacchi was created some seasons ago at Freiburg) discloses dramatic sense and clever instrumentation. It is well suited to the requirements of the stage and gives much opportunity to the singers. Jerger, as guest from the State Opera, made his rôle convincing through his fine acting. Norbert Ardelli is a tenor with a warm and manly voice. The suffering wife was played with dignity and musicianship by Gina Van de Veer, an American singer. Stage manager Otto Erhardt had done the utmost to raise the performance to a high artistic standard and gave a true picture of the sinister renaissance *milieu*.

BRUNO WALTER ACCLAIMED

The two last Philharmonic concerts were led by Bruno Walter, Vienna's favorite conductor. Bruckner's monumental fifth and Mozart's Haffner Symphony, diametrically contrasting in style and read with equal mastery, figured on the program. Bruckner, considered heavy food for the tastes of certain other countries, is beloved fare for musical gourmets hereabouts. The enthusiastic reception accorded the concert showed that Vienna appreciated Walter's musicianship and was grateful for his choice of *menu*. The second concert directed by Bruno Walter programmed two symphonies from the romantic German period: Schumann and Brahms, both superbly played by

(*Continued on page 26*)

Rabaud Re-Appointed for Paris Conservatoire

PARIS.—The Minister of National Education has reappointed Henri Rabaud, member of the French Institute, director of the National Conservatory of Music and Dramatic Art, for a period of five years. I. S.

Lamoureux Orchestra Elects Leader

PARIS.—The Board of Directors of the Lamoureux Orchestra has elected Eugene Bigot its president-conductor. I. S.

French Composers Demand State Radio Improvement

Protest Officially Against Mediocre Programs—Much Easter Music Heard—Polish Ballets Give Pleasure—Recital Calendar Well Filled with Varied Offerings

By IRVING SCHWERKÉ

PARIS.—It is an open secret that in the radio domain France does not rank high, and the reorganization of the State broadcasting enterprise is at present a burning question.

The inferiority of the French Radio's technical equipment, the general mediocrity of its programs, and its "artistic politics" are at the bottom of the nation's backwardness in the field of air transmission, and French composers are beginning to feel it is high time that something were done about it. They have therefore signed a manifesto demanding a complete reorganization of the State Radio—the signatures include practically all the French composers from A to Z—and that the public authorities get busy about it in double-quick time.

So take courage, you in America and other lands (not to overlook you listeners who live in Paris) for things are on the move and you may yet hear something fine from France. You never can tell.

HOLIDAY HARKINGS

Easteride was the occasion for many and varied musical outbursts in the local temples. If Christmas is celebrated with quantities of music, Easter has floods of the commodity. Outstanding programs, with organists, instrumentalists and vocalists, were volunteered (to name only a few, by the American Cathedral, Notre-Dame, the Madeleine, Saint-Augustin, Saint-Dominique, Saint-Etienne-du-Mont, Saint-Eustache, Eglise de l'Etoile, Sainte-Clotilde, Saint-Germain-des-Prés, Saint-Ambrose, and Saint-Gervais.

At the latter, on Good Friday afternoon, an exceptional program of *a cappella* music was presented by the Chanteurs de Saint-Gervais, directed by Paul Le Flem. Works of Vittoria, du Maze, Palestrina, François Couperin, Weelkes, de Grigny, d'Agincour, Le Begue, Curé Chaumont, Asola and Corsi were sung with telling effectiveness in a setting singularly appropriate for the ethereal rise and fall of Renaissance outpourings. The American Cathedral contributed with Saint Matthew's Passion (Bach), Lawrence Whipp, conducting; and soloists Susanne Fischer, Fleury-Monchalbou, John Brownlee, Daniel Harris, Yeo, Sautelet and Reynolds.

THE POLISH BALLETS

Felix Parnell's Polish Ballets have offered a number of colorful, delightful spectacles at the Opéra Comique, followed by a big *gala* at the Trocadero. True, these people brought us nothing new—ballet, like the other arts, is yielding to the influences which would make all peoples speak the same artistic language—and in more than one way they seemed to "move and have their being" in the shades of their neighbors, the Russians. Animation, rhythmic verve, exuberance, and a special talent for presenting the spirit of basically folkloristic episodes, are their chief characteristics. The premier dancers of the numerous, brightly costumed troupe are Zizi Halama and Felix Parnell; while such numbers as Matthew is Dead, Dead as Can Be (music by Wiehler), A Dance-Crazed Woman (music by Wiehler) and Harvest Festival (music by Lewandowski) are the achievements by which it will be best remembered.

NEW EFFORTS

The Concerts Servais set forth an evening of music by Marcel Mihalovici and Tibor Harsanyi, Rumanian and Hungarian composers, respectively. From the former came Sonata for three clarinets, Three Romances, and concerto for violin and piano. From the latter came various piano pieces, fragments from the opera The Invited Guests, and Aria, Cadence et Rondo, for cello and piano.

Other new music brought recently into notice was first quartet by Felix Labunski, and fourth quartet by Conrad Beck (Ortombert Quartet); string trio by Ermend-Bonnal; Five Epigrams of Marot for violin and piano, by Martelli; The Ruins of Thil, for piano by Rohozinski; string trio by Lajtha; and two pieces for piano, by Bachelet (Société Nationale); a concert of works by Charles Koechlin; and a transcription for violin and orchestra of Les Caquets by the West Indies composer Chevalier de Saint-Georges (1749-1799) played by its transcriber Marius Casadesus with the Pasdeloup Orchestra under Coppola.

(*Continued on page 26*)

San Francisco Votes Orchestral Subsidy

Amendment to City Charter Providing Tax of One-half of One Per Cent on Assessed Value of Property to Support Symphonic Series Is Approved by Citizens

By CONSTANCE H. ALEXANDRE

SAN FRANCISCO, CAL.—Prospects for future orchestral concerts in San Francisco loom bright. By voting for Charter Amendment No. 3, providing a one-half per cent. property tax for symphony support in the May 2 election, over 88,000 citizens of San Francisco proved their willingness to contribute toward the maintenance of a first-class symphony orchestra. The amendment provides a tax of half a cent on each $100 of assessed property, and the proceeds are expected to average $40,000 annually to support popular-priced concerts.

Last winter San Francisco was deprived of its usual series of symphonic concerts because the Musical Association of San Francisco, which maintains the San Francisco Symphony Orchestra, lacked sufficient finances to defray the expenses of a symphonic season. This unfortunate situation was partly owing to the fact that the handful of wealthy sponsors found themselves no longer in a position to guarantee the large sums of money which they had previously given.

A BOLD SOLUTION

San Francisco is a music-loving community; it appreciates what an asset the symphony orchestra has been to the city from the artistic, cultural and advertising standpoints. Many people were of the opinion that unless some plans were immediately devised whereby finances might be raised, the San Francisco Symphony Orchestra would become extinct. Prominent citizens gathered at one meeting after another for the purpose of endeavoring to find ways and means to secure funds that the orchestra might live. At these meetings nothing was accomplished.

Finally, one man had an idea. He said that if the citizens of San Francisco actually wanted symphony concerts, they should prove this fact by showing themselves ready and willing to pay an infinitesimal tax for symphony support. This man is Alfred Metzger, who, for twenty-five years was editor of the Pacific Coast Musical Review and who has from time to time served as music critic on several San Francisco daily papers. Mr. Metzger laid his plan before the city officials. They considered it so favorably that they asked the citizens of San Francisco to vote "Yes" or "No" on Charter Amendment No. 3, which read "S. O. S.—Save Our Symphony." The plan was accepted by a large majority. Today Mr. Metzger, who has done more to promote the cause of good music in this city than any other individual, is the man of the hour. To him, symphony-lovers of San Francisco, the Bay cities and on the Peninsula, owe a lasting debt of gratitude.

TIBBETT CONQUERS IN RECITAL

Lawrence Tibbett was greeted by an audience that overflowed onto the stage of the

(*Continued on page 13*)

Geneva Lottery to Support Orchestra

GENEVA.—The municipality has authorized the organization of a society called Pro Geneva, the object of which is the launching of *lotteries á la francaise*, a certain proportion of the lottery proceeds being destined to the support of a symphony orchestra.

Berlin Opera Gives Figures

BERLIN.—In 1934 the National Opera of Berlin had 403,672 spectators, while its receipts, over eight million marks, exceeded those of all the other theatres.

MALIBRAN IN AMERICA

PART I

By LILLIAN MOORE

MARIA FELICITA GARCIA (Madame Malibran) was one of the most brilliant artists of the operatic world of the early nineteenth century. Many biographers have chronicled the spectacular career of this lovely girl, who died when she was only twenty-eight, and left behind her a fame undiminished after nearly a century. However, the numerous volumes devoted to the life of Malibran (perhaps because they were almost all written in Europe, where accurate records on the subject are inaccessible) make but scant mention of a period which was most important in the artistic development of the great singer—the two eventful years which she spent in America.

The recent New York production of Robert Russell Bennett's opera, Maria Malibran, at the Juilliard School of Music, makes this period of her life (an incident of which is the basis of Robert A. Simon's libretto) of particular interest at the present time.

On November 6, 1825, young Maria Garcia stepped from the gangplank of the packet-ship New York, to the green sward of the Battery. She was then an inexperienced young lady of seventeen. Born in Paris, March 24, 1808, she spent her childhood in wandering about Europe with her Spanish parents, both of them celebrated singers. Maria's father, Manuel Garcia, enjoyed fame as one of the great tenors of his day. This insatiable ambition, unsatisfied by his own success, soon transferred itself to his talented daughter. His was to be the dominating influence in the shaping of her life and career.

EMINENCE WON BY ARDUOUS TOIL

Maria as a child did not have a promising voice. However, once Garcia had decided that his daughter was to become a singer, and a great singer, he spared nothing in his labor to fulfill this purpose. At her daily lesson he would often beat her cruelly when she failed to please him. He seems to have been a coarse, brutal fellow, sincere only in his unswerving devotion to music. He would fly into dreadful rages which frightened Maria so that she could scarcely sing a note. Much later, when she had developed into a great artist, a friend asked her how, in many dramatic scenes in opera, she was able to sing faultlessly while weeping. Maria replied that in her early lessons she had become so accustomed to singing and crying at the same time, that now she was able to do it at will.

To understand Malibran's later career it is necessary to understand this strange atmosphere of her childhood. From her infancy Maria knew the life of the wandering artist, yet her father's tyrannical cruelty made her hate the stage so bitterly that she seized upon the most desperate means to escape from it. Maria seems to have inherited from her father her violent temper, her stormy and unpredictable moods, and her indomitable will.

Although Maria sang in one performance of Il Crociato at the King's Theatre, London, during 1824, she did not make her formal début until the following year. During 1825 her father was leading tenor at the King's Theatre, while Maria understudied the principal soprano rôles. Madame Pasta was taken suddenly ill before a performance of Il Barbiere di Siviglia, and Maria stepped into the part of Rosina. Her success was such that the manager engaged her as prima donna for the remaining six weeks of the season.

During the summer of 1825, Mr. Price, manager of the Park Theatre in New York, began to negotiate with Signor Garcia to bring an opera troupe to America. At that time, full-length grand opera, in Italian or in any other foreign tongue, had never been sung in the United States. Believing that American music-lovers would certainly succumb to the beauties of Italian melody, Mr. Price proposed to establish Garcia's company at the Park Theatre on a more or less permanent basis. Garcia was much interested in the suggestion, and final arrangements were soon concluded.

NEW YORK LISTENS AND ACCLAIMS

On October 1, 1825, the little troupe of musical pioneers sailed from Liverpool in the New York. The company consisted of Garcia, his wife, son, and daughter Maria, and nine other singers recruited from the Italian opera troupes in Paris and London. The voyage lasted more than five weeks.

The Garcias upon their arrival found that the opening of their engagement was awaited with intense interest. Those few critics who had actually heard grand opera in Europe flaunted their knowledge with erudite paragraphs in all the daily papers. Although the price of tickets had been raised to $2 for box seats and $1 for the pit, the house was sold out weeks in advance for the first performance. The opera selected for the opening night, November 29, was Rossini's Barber of Seville. It proved to be a particularly happy choice for Signorina Garcia, whose voice and talents were well suited to the part of Rosina. The house was crowded with "an elegant and fashionable assemblage" which promptly put the seal of its approval upon the new art and artists. The box-office receipts for the opening night amounted to $2,980.

Maria won immediate and tremendous favor. For the third performance it was conspicuously advertised that she would appear as Rosina, and would introduce an English song. The song was Home, Sweet Home, which she later sang frequently, and did much to popularize.

AN EARLY AMERICAN CRITICISM

On December 20 there appeared in the Evening Post a long and detailed criticism of her performance as Rosina. It presents a vivid picture of the great singer as she seemed at seventeen:

"But how or in what terms shall we speak of Maria Garcia? How can one feeble pen portray the loveliness of this admirable creature's face and figure, and give to our distant readers any conception of the witching wonders of her almost unequalled voice? Compass, sweetness, taste, truth, tenderness, flexibility, rapidity, and force, do not make up even half the sum of her vocal powers, and her voice is only one of the rare qualities with which nature has endowed her. She possesses in as high a degree as any comic actress we remember to have seen, that exquisite perception of propriety in action, that delicate appreciation and graceful execution of the duties of her part, which constitute requisites so indispensable in the practice of her difficult profession. . . .

"Signorina Garcia's voice is one of the finest possible sopranos, taking in, from its extent, no small proportion of contralto; with natural upper tones remarkably clear, strong, flexible, and true, and with lower tones of unrivalled fullness, richness, mellowness, and force. She sings without the smallest effort, and with the utmost propriety of accompanying gesture. Her embellishments are sparingly introduced, and never where they are not wanted. On such occasions, however, as call for an exhibition of skill, she pours forth a rich stream of overflowing and almost overpowering

MARIA MALIBRAN

melody, the more astonishing as it is evidently a mere effect of relaxation of the restraint which her good taste has imposed upon her own powers of execution. . ."

TRIUMPHS CONTINUE AND GROW

Under Mr. Price's arrangement, opera was presented twice a week, on Tuesdays and Saturdays. The Barber of Seville was continued for five consecutive performances. On December 17, L'Amante Astuto, an opera by Manuel Garcia, was brought out. Garcia had composed the music for the especial purpose of exploiting the powers of his daughter and she had to sing seven or eight difficut solos. The strain was so great that after both the first and second performances, she collapsed.

On December 22, Maria sang at a concert given by the newly-formed Philharmonic Society of New York, at the City Hotel. December 31 brought still another new opera, Rossini's Tancredi e Almenaide. Signorina Garcia's singing of the aria Bel Raggio won much praise.

Early in January Maria had a little hard-earned but unexpected rest, when the illness of her father caused the postponement of three performances. By the 26th, however, she was hard at work again, giving a concert with her father at the City Hotel, and rehearsing for the forthcoming première of Otello.

DRAMATIC EPISODE IN OTELLO

Many dramatic tales have been published concerning this first American performance of Otello. It is said that Maria did not feel prepared to undertake the exacting rôle of Desdemona, and told her father that nothing would persuade her to sing it. Garcia furiously insisted that she obey him and, according to one version of the story, warned her that if she did not sing well he would really kill her in the last act. Maria appeared, and sang beautifully. But in the last act, she was horrified to see that her father was approaching her with a real dagger glittering in his hand. She screamed, sought to elude his grasp, and when he seized her she sank to her knees, moaning, "*Papá, papá, por Diós, no me mates!*" Some say that in her fright she bit his hand until the blood came.

Garcia had been forced to use a real dagger when the "property" knife had accidently been misplaced, but the fact that Maria actually believed that her father wished to kill her, shows how cruel he must have been.

Whether or not this incident has been accurately related by Malibran's biographers, the reactions of the audience were certainly those which might have been expected had such a dramatic struggle actually occurred. On February 9, two days after the first performance of Otello, the Evening Post contained the following comment:

". . . In the play, the effect produced by the hideous catastrophe is sufficiently painful, but in opera, by the aid of music, it is wrought up to agony. In the chamber scene, where Otello kills his wife, their impassioned acting, the accompaniment of the orchestra, and the concert of the elements abroad, apparently conscious of the event," (a bad storm was in progress) "combined to produce in the audience sensations of sublimity and terror, beyond which no imagination can reach. Perhaps action and sound have never united to produce a grander effect than when Desdemona in the first act sinks to the earth beneath the maledictions of her father, and amidst the piercing expressions of horror of all present. . . ."

During February, there were no new productions, Otello, The Barber of Seville, and Tancredi being presented from time to time. It must have been at about this period when Maria, even while reaping in fame the rewards of her father's teaching, was suffering intensely under his cruel despotism, that the impressionable young girl met François Eugene Malibran, who was to become her husband.

MARIA MARRIES

Malibran was born in Paris on November 14, 1781, and was therefore forty-four years old when he met Maria Garcia. He had come to this country at some time previous to 1818, and established himself as a merchant, at 38 South Street. His trading ventures had been enormously successful, and in 1820 he moved to larger quarters at 34 South Street.

In 1821, according to papers recently discovered in the records of the United States District Court, Malibran had been found guilty of slave trading, so evidently he was not particularly scrupulous about the methods by which he amassed his fortune. Although he may have been jailed for this offense, which usually incurred heavy penalties, by the time Maria met him in 1826 Malibran had reëstablished himself as a reputable merchant. Since his business had all the outward appearances of prosperity (he was the owner of at least one sailing vessel, the brig Topas), there was nothing to warn her of his impending ruin.

His worldly figure probably appealed to her girlish and romantic nature. Then, too, Maria imagined herself sick of the stage and anxious to escape its exigencies and her father's tyranny. Eagerly she welcomed the older man's advances. Manuel Garcia was much opposed to the marriage, but he finally consented, and granted his daughter a dowry of £2,000. (It later appeared that Maria's dowry was one of her chief attractions in the eyes of the supposedly wealthy Malibran.)

On March 17, some nineteenth-century eavesdropping columnist of the Evening Post took it upon himself to announce the engagement in a thinly-veiled paragraph which mentioned no names, and was headed "Gossip of the Day." A week later, on March 23, Eugene Malibran and Maria Garcia were married by the Rev. Mr. Mallon at St. Peter's Church.

(To be continued)

Illinois Federation of Music Clubs Convenes in Urbana

Delegates of the Illinois Federation of Music Clubs met in convention on April 11, 12 and 13 at Urbana and Champaign, Ill. Mrs. John Alexander Jardine, president of the National Federation, and Mrs. Louis E. Yager, president of the Illinois Federation, were among the guests of honor at the banquet at the Champaign Country Club on the opening night.

Later in the evening a musical program was given with Mae Doelling Schmidt and Grace Seiberling, pianists, as guest soloists. Winners of the young artists' contests also participated.

Friday morning was consumed with a meeting at which reports of the various club presidents and district chairmen were read. Saturday was public and rural schools' and junior club day. At the student and junior day luncheon, Mrs. Lyman K. Dawson, fourth vice-president, presided, and Helen Howe, chairman of the state publicity department, was the speaker. In the afternoon a business meeting took place, at which there was the election of officers.

Musical Memorial Service Held for Arthur Land

A Memorial Service for Arthur Land, vestryman for many years at St. Andrew's P. E. Church, Yonkers, N. Y., and father of Harold Land, baritone, was held on April 16. Ruth Shaffner, soprano, Redferne Hollinshead, tenor, Harold Land, baritone, and a festival chorus of 150 singers participated in singing Dubois' Seven Last Words, with R. H. Terry at the organ.

IN NEXT WEEK'S ISSUE

MALIBRAN IN AMERICA

PART II

By LILLIAN MOORE

Handel's Solomon Performed By Boston Symphony Orchestra

Koussevitzky Leads Concert Hearing with Harvard Glee Club, Radcliffe Choral Society and Eminent Soloists—Season of Organization Successfully Concluded—Chamber, Choral and Recital Programs Are Feature

BOSTON.—Bach-Handel celebrations, in the form of the current festival being given under the auspices of the Boston Symphony Orchestra, continued to occupy the centre of musical interest during the past week. It is true that the most recent concerts of the orchestra (at the time of writing), on May 3 and 4, were the final ones for the regular season. But since a sort of post-season concert, ending the festival, was scheduled for May 5, when the Bach B minor Mass was to be performed, consideration of the symphonic year may be postponed for a subsequent article. In the meantime, the performance of Handel's Solomon by the Boston orchestra and various assisting forces on April 30—the first presentation hereabouts for half a century—was one of the high peaks of the season The music turned out to be surprisingly fresh and of emotional and dramatic vitality. Dr. Koussevitzky, in interpreting the music, brought to it his finest gifts.

The mighty choruses were admirably sung by the Harvard Glee Club and Radcliffe Choral Society, which had been trained with the greatest care by G. Wallace Woodworth. Dr. Koussevitzky was wise, in the light of the great size of the choral forces, to employ a fairly heavy orchestral support from his musicians of the Boston Symphony Orchestra. The soloists, too, were without exception a fortunate collection: Margaret Matzenauer, Olga Averino, Charles Hackett, Julius Huehn and Keith Falkner. The audience was tumultuous in its applause.

CHAMBER AND ORGAN PROGRAM

On the following evening a program of chamber and organ music was given in Symphony Hall and assembled, strange to relate, a larger audience than had heard Solomon. Carl Weinrich, organist, played as a musician as well as skilled performer Bach's prelude and fugue in G major and the toccata, adagio and fugue in C major. Ralph Kirkpatrick displayed similar virtues in his delightful presentation of the Italian Concerto on the harpsichord; he also played an extra number, the Chromatic Fantasy. Jean Bedetti, first cellist of the Boston Symphony Orchestra, was heard in a Bach unaccompanied cello sonata. There was also a single number by Handel, an oboe concerto. In the performance of this composition, Fernand Gillet, first oboist of the orchestra, was a sensitive master both of his instrument and of the music, while he was given an impeccable accompaniment by a chamber group of strings under Richard Burgin.

The twenty-fourth and last program of the orchestra consisted of only two numbers, Strauss' Also sprach Zarathustra and the second symphony of Brahms. The Strauss tone-poem, which was given a magnificent performance, was played to honor the memory of William H. Brennan, manager of the Boston Symphony Orchestra, who had died the preceding week. The subscription audiences, bidding farewell for a summer to conductor and players, applauded with enthusiasm.

PLETHORA OF CHAMBER MUSIC

An unusual program of chamber music was given at Paine Hall, Harvard University, on April 26 in a concert sponsored by the musical clubs of Harvard and Radcliffe colleges. The music ranged as widely as from nine Dutch *chansons* of the fifteenth century, admirably arranged for strings by Hugo Leichtentritt, to Virgil Thomson's Stabat Mater for soprano and string quartet. There were also such morsels as Poulenc's Le Bestiare and Hindemith's Frau Musica. A Mozart piano sonata for four hands and a Bach sonata for flute and clavier completed the program.

Less venturesome, although by no means restricting their choice to hackneyed items, were Artiss de Volt, harpist, and Charlotte de Volt, violinist, who, assisted by Norma Jean Erdmann, soprano, Verne Q. Powell, flutist, and Reginald Boardman, pianist, gave a concert in Brown Hall on April 30. The program began with the Saint-Saëns fantasy for harp and violin and ended with Ravel's introduction and allegro, arranged for harp and piano. In between were three short harp solo pieces by Holly, two songs by Frederick S. Converse and César Franck's sonata for violin and piano.

OTHER BOSTON CONCERTS

The People's Choral Union, led by its associate conductor, Ippocrates Pappoutsakis, sang Niels Gade's cantata, The Crusaders, and a group of songs by Stephen Foster at its spring concert in Jordan Hall on April 29. The soloists were Florence Person, soprano; Colman Sargent, tenor, and Harry D. Newcombe, baritone.

Rachelle Shubow, Boston pianist, who played in New York some time ago and who spent several years in Europe, gave a recital at Jordan Hall on May 1, when she played Beethoven's Pathétique Sonata and the sonata in E flat, op. 31, No. 3; Schumann's Faschingsschwank aus Wien; Nikolai Lopatnikoff's interesting Five Kontraste (first time in America); and a group of pieces by Brahms. She renewed previous excellent impressions of her pianism and musicality.

Margaret Dellinger Barney, soprano, accompanied by Howard Slayman, sang numbers by Handel, Scarlatti, Mozart, Brahms, Fauré and Strauss in her recital at the Longy School of Music in Cambridge on April 20.

The FERA Symphony Orchestra, led by S. G. Braslavsky, played Mozart's overture to the Marriage of Figaro and his G minor symphony at the Museum of Fine Arts on April 28. M. S.

La Rondine in English Led by Pelletier in Detroit

The world première of an English version of Puccini's La Rondine was conducted in Detroit on May 7 by Wilfred Pelletier, conductor of the Metropolitan Opera.

Mr. Pelletier announced the following cast, substantially the same as that of the American première at the Metropolitan during the season of 1928-29: Lucrezia Bori, Edward Johnson, Lillian Clark, Marek Windheim, Louis d'Angelo and Paolo Ananian.

Mr. Pelletier conducted Faust on May 10 and will direct Peter Ibbetson on May 14. The casts are: for Faust, Helen Jepson, Giovanni Martinelli, Max Panteleieff, Richard Bonelli and Philine Falco; Peter Ibbetson, Lucrezia Bori, Edward Johnson, Lillian Clark, Philine Falco, Alfredo Gandolfi, Marek Windheim, Paolo Ananian and Louis d'Angelo. These operas are presented by the Detroit Civic Opera Company, under the direction of Thadeus Wronski. Desire Defrere, stage director of the Metropolitan, was engaged in the same capacity for these performances.

Rodzinski Has Ovation in Seasonal Farewell, Conducting Request List

Cleveland Orchestra Announces Schedule of Operas and Concerts for Next Season—Iolanthe Presented by University Players—Gianni Schicchi Sung in Double Bill with La Serva Padrona by Institute Forces

CLEVELAND, O.—An ovation was accorded Dr. Artur Rodzinski and his band of virtuosi when he bade his faithful audience farewell for the summer season. No one attempted to leave the hall until the iron no-encore rule was broken and Ravel's Bolero was played. Sold-out houses and extra seats added at the last pair of concerts brought an entire request program from patrons of the symphony season. The Bach-Respighi Passacaglia, Beethoven's fifth, prelude and Liebestod from Tristan und Isolde, and Stravinsky's Petrouchka made up a program which speaks volumes for the musical education of our public.

Before sailing for a vacation in Europe, Dr. Rodzinski announced plans for the coming year to include eighteen pairs of symphony concerts and four operas; the tentative list being Strauss' Rosenkavalier, one Wagner opera, one Italian, and Pelléas and Mélisande. The Monte Carlo Ballet is to appear for three performances with the Cleveland Orchestra.

GILBERT AND SULLIVAN OPERA SUNG

On the boards of Severance Hall the charming music of Gilbert and Sullivan held sway and delighted a large audience. The music departments and curtain players of Western Reserve University united their forces under the capable baton of Karl Grossman; a chorus of 100 and an orchestra of forty players furnished the background for stage action which was acceptably done by Donald Horton, an excellent Lord Chancellor; John Blackburn and Alfred Wright, Thomas Messer as Strephon, and Robert Esser, in the male rôles. The fairies were presided over by the Queen, Janis Dremann; Viola Famiana took the rôle of Phyllis, and Elizabeth Pergande was heard in the part of Iolanthe. The supervising director was Arthur Quimby; Jacob A. Evanson, chorus director; Nadine Miles did some splendid stage directing, and the dances were in charge of Margery Schneider.

Another performance of the same opera took place at the Berea High School Auditorium, when the combined forces of the Baldwin-Wallace College glee clubs presented the work under the direction of Donald Parfitt.

GIANNI SCHICCHI AND LA SERVA PADRONA HEARD

The opera and orchestra department of the Cleveland Institute of Music presented Gianni Schicchi and La Serva Pardona in two performances at the Little Theatre of Public Hall in an altogether pleasing manner. Especially well directed and performed was the Puccini opus, heard in this city for the first time. Herbert Elwell wielded the baton and succeeded in gaining satisfactory results from the orchestra. Undoubtedly honors go to the fine tenor voice of Joseph Marsilia; while Reuben Caplin, appearing in both operas, earned well deserved plaudits for his fine comic portrayal of both rôles—that of Gianni Schicchi and the bachelor in the Pergolesi work. Elizabeth Stoeckler sang both soprano rôles and acted with charm. Others in the cast were: Helena Hitchcock, Julia Prasse, Irene Bessai, Janet Burt, Emanuel Breakstone, Norman Roman, John Harrison, Angelica Mancini and Charles Welch.

At the Cleveland Museum of Art the Spiritual Singers of the Music School Settlement appeared under the direction of Luther King, who has made an enviable reputation for himself, both as conductor and singer, endowed with an exceptionally fine tenor voice. Two groups of Negro spirituals, arranged by Jean Houston, offered the ensemble ample opportunity to display their fine training.

Arthur W. Quimby resumed his regular Sunday organ recitals in the Garden Court of the Museum, playing his April program consisting of the fantasy in G and the *adagio* from the second concerto (Bach); Cantilena Angelica Fortunae and Variations on an English Tune (Scheidt); a Cantabile (Franck) and a toccata (Dupre).

The seventeen string quartets of Beethoven are being presented by the Cleveland String Quartet in a series of seven concerts at Severance Chamber Music Hall during May.

The Third Bach Festival of Baldwin-Wallace Conservatory will take place on June 7 and 8, according to an announcement by the director, Albert Riemenschneider. As on previous occasions, there will be chamber music programs, orchestral and choral presentations with prominent soloists; Bach chorales by the brass choirs and the entire B minor Mass in two performances on June 8. R. H. W.

Bornschein Composition Has Premiere at N. F. M. C. Biennial

BALTIMORE, MD.—Franz Bornschein, composer and member of the Peabody Conservatory faculty, was given national representation at Philadelphia on the program of the Biennial Celebration of the National Federation of Music Clubs, April 23-27, through the première of his choral composition Day, written especially for this event. The invitation to present an original chorus under the composer's baton as sung by the members of the Baltimore Music Club Chorus has resulted in the writing of a setting to a poem of Sigurd Ostfelder. The work's solo episodes were sung by Thelma Viol, contralto; Elsie Craft, dramatic soprano, and Sarah Stulman, pianist, all from Baltimore.

Goossens to Direct Novelties at Cincinnati May Festival

The thirty-first Cincinnati May Music Festival, which is to be held in Music Hall Cincinnati, on May 21, 22, 23, 24 and 25, comprises six concerts, four evening and two matinees. Eugene Goossens is musical director of the festival, as he has been of the two previous ones in 1931 and 1933. Conductor of the Cincinnati Symphony Orchestra, Mr. Goossens has rehearsed that organization with the May Festival Chorus for the series. Alfred Hartzel is chorus master.

EUGENE GOOSSENS

On Tuesday evening, Mendelssohn's Elijah is scheduled, the soloists including Dorothee Manski, Rose Bampton, Ruth Heubach Best, Richard Crooks and Richard Bonelli; Wednesday evening, the St. Matthew Passion of Bach, assisting artists being Helen Jepson, Miss Bampton, Frederick Jagel and Keith Falkner, with Lillian Tyler Plogstedt, organist; Thursday afternoon, excerpts from Siegfried, with Mme. Manski and Mr. Jagel, Love Scene from Richard Strauss' Feuersnot, and scenes from Strauss' Salome with Mme. Manski and Mr. Falkner; Friday evening brings the first American performance of Bantock's Atlanta in Calydon, another American première, that of Cyril Scott's La Belle Dame Sans Merci, and Kodaly's Psalmus Hungaricus, Mary Moore and Mr. Jagel, soloists of the evening; on Saturday afternoon, Children at Bethlehem by Pierne will be given by the Children's Chorus and the orchestra, followed by orchestra numbers; the final concert, Saturday night, offers the first performance of Dumler's Stabat Mater, with chorus and orchestra, Miss Jepson, Mr. Crooks, Kathryn Meisle and Mr. Falkner. The same soloists will be heard in the Manzoni Requiem of Verdi, and the closing number is the Hallelujah Chorus from Handel's Messiah.

Second Berkshire Symphonic Festival to Be Given under Hadley

STOCKBRIDGE, MASS.—The second annual Berkshire Symphonic Festival has been announced for August 8, 10 and 11. The concerts again will be held out of doors, and the orchestra, conducted by Dr. Henry Hadley, is to be increased from sixty-five to eighty-five members. It is believed the attendance this year will be drawn not only from the New England states and New York, but from other sections of the country.

The Berkshire Symphonic Festival is an incorporated, non-profit organization composed of public-spirited music-lovers of New England and New York, who last summer undertook the experiment of presenting a three-day program of music of the highest standard at the least expense possible. Sixty-five musicians from the New York Symphony Orchestra, conducted by Dr. Hadley, made up the orchestra. Last year's results justified the continuance of the festival, with an augmented symphonic body, and it is hoped that the festival will be annual. Mrs. Elizabeth Sprague Coolidge is honorary president of the board of trustees; Miss Gertrude Robinson Smith, president, and the list of officers and advisory members comprises other eminent music patrons. S. K.

Menuhin in Sydney Triumph

(Special cablegram to the Musical Courier)

SYDNEY, AUSTRALIA.—Menuhin's first concert on April 27 electrified Sydney. There were thunderous ovations from a packed house throughout the program. The tremendous advance sale of tickets warrants twelve sold-out concerts at the Town Hall here instead of the scheduled ten. L. P.

Prague Honors Its Composers By Anniversary Performances

Centenary of Blodek Brings Hearing of His Zitek, Given from Manuscript—Don Giovanni Modernized—German Theatre Does Smetana and Meyerbeer—Much Chamber Music on Tapis

PRAGUE.—Vilem Blodek, Czech composer, whose 100th birthday was celebrated by the National Theatre with the presentation of his two operas, was a contemporary of the more famous Smetana. Member of a simple Prague family, he began as a pianist, became director of the German Men's Choral Society and finally professor of flute at the State Conservatory of Prague, where formerly he had been a student. In a comparatively short life he produced some 120 compositions.

Blodek's historical opera about the court sorcerer Zitek was performed for the first time from its sixty-five-year-old manuscript. The beauty of the unfinished work resides in its lyricism, ensembles, and the composer's eminent art in characterization. Zitek was excellently impersonated by the theatre's bass buffo, also named Zitek. Marie Budikova was a charming shoemaker's daughter, while Vladimir Toms and Jan Konstantin scored as students.

BLODEK'S COMEDY

An even greater success was the restoration of Blodek's one-act comedy, In the Well, about old widower Peter who falls into a well on his nightly courting of the peasant girl Anna. The part of Peter, taken by Vilem Zitek, was a vocal-histrionic masterpiece. Ota Horakova (Anna) and Vladimir Toms (Konrad) capably enacted a happy, loving couple. The pretty mountain-landscape setting was by Joseph Lada.

Both Zitek and In the Well were staged by Hanus Thein and won frenetic plaudits from crowded houses. The orchestra, chorus and conductor, Ostrcil, received ovations.

MOZART IN NEW VERSION

With his restored Don Giovanni, producer Josef Turnau tried to solve the most difficult problem of the opera stage; but in spite of animated acting, his scenic interpretations were more interesting than convincing, distorting the ideas of the *dramma giocoso* of Mozart. Turnau's title hero is neither demoniac nor tragic, but a young adventurer, cynic, wag, irreverent and low fellow, who is at last punished for his obscene banquet with half-naked strumpets.

Vilem Zitek's performance of the name character so conclusively disclosed his capabilities that he was honored with a Czech State Prize. Jan Berlik (Ottavio), Ludek Mandauz (Leporello), Ada Nordenova (Donna Elvira), Mila Kocova (Donna Anna) and Marie Budikova (Zerlina) completed the cast. The representation, under Otakar Ostrcil, took place on a new revolving stage. Hofman's strange settings were not at all suitable to the intimate Mozart style.

SMETANA'S CHAMBER OPERA

The German Theatre gave (for the first time) the original version of Smetana's Two Widows, in German. The score, in fine conversational style to a simple but not dull text, was the first Czech chamber opera. Brilliantly directed by Max Rudolf and staged and equipped by Ludek Mandaus, it received warm applause from a large audience. Kurt Erich Preger, operetta tenor, lending his powerful voice to the rôle of Ladislav did not make what might be called a satisfactory operatic début; Julius Gutmann as forester Mumlal was theatrical and humorless; Hertha Rayn and Fritz Göllnitz assumed the episodic parts of a rustic couple. Hilde Konetzni, as Karoline, an amiable widow, bewitched the hearers with her sense of style and cultivated singing.

LOHENGRIN RECAST

Vera Mansinger, soprano newcomer from the Berlin State Opera, began her engagement with a disappointing presentation of Elsa, in a Lohengrin restoration under Georg Szell, the latter giving his best in the orchestral preludes and interludes.

Adolf Fischer's Lohengrin is one of his happiest rôles. His exquisitely sung Narration won him an ovation. Lydia Kindermann (Ortrud), Julius Gutmann (King), Theodor Scheidl (Telramund) and Reinhold Popovicz (Herald) were not able to reach the customary level of this performance. Emil Pirchan's beautiful modernistic settings and stage manager Herbert Graf's symbolic interpretation were again employed.

TRIUMPH FOR MEYERBEER

An event of high order was the season's première of Meyerbeer's Huguenots, which won fresh success at the German Theatre. Though the performance was handicapped by certain factors, Rose Pauly (Valentine), Rose Book (Queen), Theodor Scheidl (Saint Bris), Josef Riawetz (Raoul), Josef Hagen (Nevers), Magnus Anderson (Marcel) and Käte Walter (Urbain) achieved a production which merited the immense enthusiasm of a large audience. Fritz Zweig conducted with dramatic fire and sense of tone color and the public hailed him in long applause. The same heartfelt appreciation was accorded his reading of Grieg's music to Peer Gynt, apropos of an impressive restoration of Ibsen's drama.

Two young batonists of the German opera house allowed us to test their compositorial knowledge: Walter Suesskind, who wrote a musical accompaniment to the chilren's piece Admiral Bobby, and Fritz Rieger, who wrote rhythmic and couplet-like two-piano music to Hoch klingt das Lied vom braven Mann, an amusing review by Renato Mordo and Otto Roeld.

CHAMBER MUSIC ACTIVITIES

The German Chamber Music Society engaged magnificent ensembles for its concert series. Besides a classic-romantic matinee, the Kolisch Quartet offered a modern program: third string quartet (Bartok) quartet op. 34 (Toch) and five pieces for string quartet (Anton Webern).

The Goldberg - Hindemith - Feuermann Trio surprised with Beethoven's Duo mit zwei obligaten Augengläsern, and gave the first local hearing of Hindemith's second trio.

The first number of the concert by the Prague String Quartet was Martinu's second quartet, attractive in rhythmic power and color variety. Other items were second string quartet (Schönberg) in which Mali Trummer sang the soprano solo with musical understanding, and String Quartet 1933 (Kolinski) influenced by the author's study of exotic music.

The Rosé Quartet playing Brahms' op. 51, No. 2, and Beethoven's op. 74, delighted again by a perfect ensemble, grasp of style and startling pianissimo effects. The *adagio* in Reger's quartet op. 121, was memorable.

NEW GERMANS

The program of the Peter Quartet consisted of Hindemith's string quartet op. 22, and works of two German composers hitherto unknown here. String quartet No. 4 of Ernst Schiffmann is characterized by intenseness of melody and deliberate use of harmonic and modulatory means of a past age. The other novelty was string quartet No. 4 by Frank Wohlfahrt, disclosing a scherzo-like *allegro* and a tuneful largo.

In the recital of the First Wind-Instrument Quintet of the Dresden State Opera, Hindemith's little chamber music for five wind instruments, op. 24, No. 2, saved the situation. Kurt Beythien's quintet Op. 7 can be passed over in silence; while Sigfrid Karg-Elert's Impressions exotiques, for flute and piano, op. 134 seemed to have made their way into the concert hall via a pot-house.

GERTH-WOLFGANG BARUCH.

Festival of French Music Held in Montreal

A Festival of French Music, sponsored by M. Bruyere, Minister of France to Canada, was presented in Montreal, beginning April 26. The first concert, by the Montreal Festival Orchestra, was conducted by Wilfred Pelletier, conductor of the Metropolitan Opera Association, and known in this country and Canada by reason of his broadcasts of opera in English during the past winer.

Mr. Pelletier is a native of Quebec and came to the Metropolitan more than twenty years ago as an assistant conductor and musical secretary to the general manager, Giulio Gatti-Casazza. Mr. Pelletier is conducting three opera performances in Detroit: Peter Ibbetson on May 7, La Rondine on May 10, and Faust on May 14.

Ivor Newton Active as Accompanist in London

Ivor Newton's recent schedule in London has included acting as accompanist for Emanuel Feuermann at Wigmore Hall; Maria Basca, Aeolian Hall recital; Lotte Schoene, "London Lieder Concerts" recital, Hyde Park Hotel; Elena Gerhardt, Palladium recital; Georg Kulenkampff, recital at the German Embassy; Gere Cotna, Aeolian Hall recital; Guila Bustabo, at Lady Cory's musicale; Irene Eisinger, at the Duchess of Norfolk's musicale; Desi Halban-Kurz, at Lady Beil's musicale; and Frank Doen, recital for Mayfair Music Circle.

Minneapolis Orchestra Seeks Guaranty Fund

Chaliapin Heard as Soloist Under Baton of Ormandy—University Ensemble Makes Creditable Showing—Eunice Norton Delights in Recital

MINNEAPOLIS, MINN.—Final concerts are reminders that a successful music season is drawing to a close; they also suggest that the time is here to plan for seasons to come. The Minneapolis Orchestra Association is making a drive to raise the guaranty fund for the next two years and to retain Eugene Ormandy as conductor. Exact figures are not obtainable, but our prediction is that the thirty-third season will begin with this popular conductor in control.

The last program in the regular symphony series, April 12, brought a highly inspired interpretation of the Brahms symphony No. 1, an event long to be remembered. There was an inevitable quality about Mr. Ormandy's direction, a finality most convincing. We were persuaded definitely that there was but one way to play Brahms, and we were hearing it so played. The audience rather overwhelmed Mr. Ormandy; he was deeply affected—so was the audience. Feodor Chaliapin, the soloist, sang two airs with orchestra and several with piano. He was generous with encores, and diffused an atmosphere of jovial indifference to the presence of Bach and Brahms. The first number to be played was the passacaglia and fugue of Bach, orchestrated by Herman Boessenroth of the orchestra. A commendable bit of workmanship. It was played with care and devotion.

The final concert of the Sunday series, April 14, was a popular one from every point of view—Victor Herbert music and a completely filled auditorium. Mr. Ormandy was genially dynamic, and the Minneapolis Symphony Orchestra responded with music that delighted the crowd. Gertrude Lutzi, soprano, with William Lee, tenor, were heard in solos and duets. Both were enjoyed.

UNIVERSITY FORCES HEARD

The University Symphony Orchestra gave a Brahms program on April 17 in Northrop Auditorium before a large audience. Abe Pepinsky, the conductor, chose the first symphony of Brahms and the variations on a theme by Haydn. William Lindsay, pianist from the department of music of the University of Minnesota, gave a superb reading of the concerto No. 2. This organization, all students except for a few principals from the Minneapolis Symphony Orchestra, demonstrated two things: a fine understanding of the music, and sufficient rehearsal to give it creditably. Mr. Pepinsky kept his youthful players under control at all times and achieved real results.

EUNICE NORTON IN RECITAL

The final concert of the University of Minnesota Concert Series was given by Eunice Norton, pianist, on April 23 in Northrop Auditorium. Miss Norton, calmly poised, gave the following program which was illuminated by brilliancy and a superior artistry: toccata and fugue in C minor, by Bach; capriccio in C sharp minor, intermezzo in A major, intermezzo in A minor and capriccio in C major, by Brahms; sonata in B minor by Chopin; five dances by Paul Hindemith; Mephisto Waltz by Liszt. The charming and musicianly pianist delighted her large audience and was rewarded with ovational applause.

E. G. K.

Virgil School Student Wins Honors

Margaret Hunter, a student at the Virgil School of Music of Tampa, Fla., won first place in piano for students at the recent Florida Federation of Music Clubs' Contest in Sarasota, and also was awarded honors for senior pupils in the scholarship contest held at Rollins College. Mabel M. Snavely, director of the Tampa Virgil School, was a student of the late A. K. Virgil, and works in coöperation with Mrs. A. K. Virgil of New York.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

LAWRENCE TIBBETT

TITO SCHIPA

ELISABETH RETHBERG

YEHUDI MENUHIN

NINO MARTINI

DALIES FRANTZ

COE GLADE

HELEN JEPSON

ROSE BAMPTON

EXCLUSIVE MANAGEMENT
Evans and Salter
113 WEST 57th ST., N. Y.
Division Columbia Concerts Corporation of Columbia Broadcasting System

ISIDOR PHILIPP
returning to America, will hold Master Classes and give private lessons, from May 20 to July 10 in New York (Aeolian Hall) and Boston (Felix Fox School).
For particulars, address Sec'y, I. Philipp, Aeolian Hall, 689 Fifth Avenue, New York
Mason & Hamlin Piano

MANAGEMENT
HAENSEL & JONES
113 West 57th Street
New York
Division: Columbia Concerts Corporation
of
Columbia Broadcasting System

As Soloist with The New York Philharmonic-Symphony Orchestra

"Althouse sang the young Siegfried's song with inexhaustible vocal resource. His voice did not have the hardness common to German tenors; it was round and resonant. His singing of the forging music had notable vigor and youthfulness."

—New York Times, Dec. 17, 1934.

"Althouse accomplished the most fervent singing he has ever achieved here in the part of Siegmund."

—Jerome D. Bohm, New York Herald Tribune, Dec. 31, 1934.

●

In Leading Rôles at the Metropolitan

"Althouse's Walther is one of his best parts—in fact, the best Walther that the Metropolitan has given us in seasons. There are moments when the artist becomes emotionally salient and communicative. His voice carried out by its quality the implications of the character."

—Olin Downes, New York Times, Mar. 15, 1935.

"The Tannhaeuser of Althouse revealed him from his best angle vocally as well as dramatically. He sang with considerable feeling and phrased his music with musicianship and intelligence."

—Jerome D. Bohm, New York Herald Tribune, Feb. 24, 1935.

"Althouse gave one of his best interpretations within recent memory. Back of the smoothness and resonance of tone there were body, ring and vibrant color. The quality was fresh and virile while the style remained lyric."

—Olin Downes, New York Times, Feb. 3, 1935.

●

As Soloist with the Cincinnati Symphony Orchestra

"Althouse made every heart respond to the raptures and yearnings of the fabled lovers. In Tristan's Vision and Death seldom has there been heard anything as expressive, appealing and sincerely felt as his singing of the extraordinarily beautiful music. His was the singing of a great artist and finely equipped musician."

—Cincinnati Enquirer, Apr. 13, 1935.

●

As Soloist With the Toronto Symphony Orchestra

"Althouse as Lohengrin emphasized the fact that he is one of the greatest Wagnerian tenors. As Walther he made a wonderful effect in the Prize Song."

—Toronto Daily Star, Mar. 20, 1935.

As Soloist with the Cleveland Symphony Orchestra

"Althouse's magnificent tenor rose to noble heights in many a climax, and his acting was carried out with great force and conviction. Tremendous vocal power and equally communicative warmth of feeling went into such portions as his singing of Siegmund's 'Winter Storm' melody, and the great duet with Sieglinde at the end of the first act."

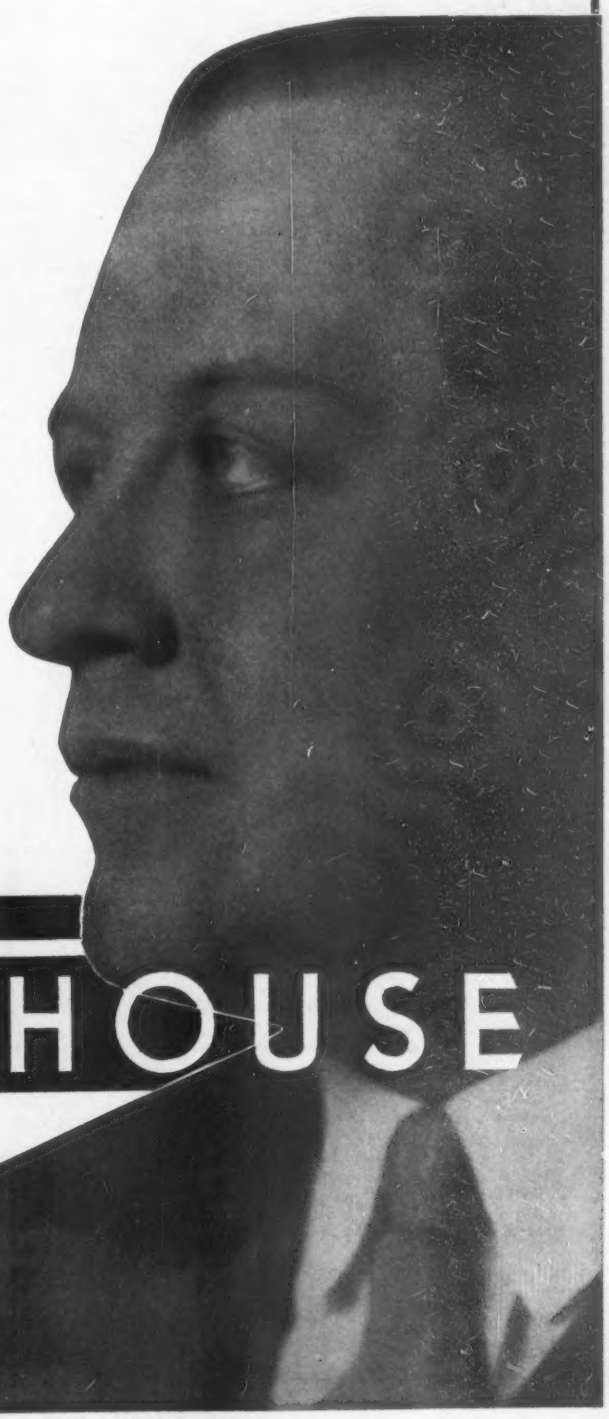
Herbert Elwell, Cleveland Plain Dealer, Nov. 2, 1934.

●

As Soloist with the Detroit Symphony Orchestra

"It is not likely that the third act has ever disclosed more moving singing than was performed by Althouse."

—Russell M'Lauchlin, Detroit News, Dec. 1, 1934.



PAUL
ALTHOUSE
LEADING TENOR
METROPOLITAN
OPERA COMPANY

Monte Carlo Spring Schedule Brilliantly Rich in Music

Mediterranean Principality Accords Success to Many Prominent Singers and Virtuosos

MONTE CARLO.—The operatic season is now at its height and it seems that opera here is more popular than ever.

An important restoration was Samson and Dalilah by Saint-Saëns, with José Luccioni as the strong man and Ilka Popova (first presentation) and Mlle. Manceau (second) as the fatal temptress. Others were Beckmans (High Priest), Lafont (Abimelech), and Marioni (Old Hebrew). The choreography of the first act and finale did honor to Nina Kirsanova and her troupe. Michel Steiman conducted.

Faust, with about the same cast which sang Gounod's masterpiece at its 2,000th performance at the Paris Opéra, was given under the patronage of the Sovereign Prince, Louis II, as a benefit for the charities of the French Colony. It was a triumph. Yvonne Gall (Marguerite), Abby Richardson (Marthe), Georges Thill (Faust), Rouard (Valentin), Lafont (Mephisto), Liany (Siebel), Mlle. Lorcia (*première danseuse*) and Gabriel Grovlez ((conductor) were the responsible artists.

Other works that have packed the house and won conclusive successes are Madam Butterfly (Puccini), with Tapales-Ysang excellent in the title rôle, Niquécaur as Pinkerton, Bilhon-Sorret as Suzuki, Chadwick as Sharpless, and Steiman conducting; Siegfried (Wagner), under Franz von Hoesslin, with Bayreuth singers (Edwind Laholm, as Siegfried, Robert Burg as The Wanderer, Karl Lanfkotten as Mime, Erna von Hoesslin as Erda, and Sabine Offermann as Brünnhilde); and LaTosca (Puccini), with Gilda Dalla Rizza as the heroine, José Luccioni as Mario, and Formichi as Scarpia, La Rotella at the helm.

EXCELLENT CONCERTS

The concert season has had many pleasant surprises and treats. Dimitri Mitropoulos, young Grecian composer-pianist-conductor, was applauded in a Wagner program, the Monte Carlo Orchestra once more proving itself a splendid instrument.

ITALIAN "FESTIVAL"

Mitropoulos created a sensation conducting a list of Italian music, at which were featured two first performances for Monte Carlo: Preludio Giocoso, by Castagnone, and Corsaresca, from the music drama of the same name, by La Rotella, winner of the first prize in the Italian National Musical Competition, 1933. The program also comprised concerto in B flat minor, by Martucci (Magda Brard, piano soloist), overtures from Norma (Bellini) and Nabucco (Verdi), Fountains of Rome (Respighi) and Hymn to the Sun, from Iris (Mascagni). At another concert conducted by Mitropoulos, Zino Francescatti, violinist, played the Brahms concerto, and works of Louis Aubert, Bach and Purcell were heard.

FRENCH "FESTIVAL"

Mitropoulos further presided over a Debussy-Pierné concert consisting of parts of Saint-Sebastian, The Children's Corner, and Afternoon of a Faun; and, by Pierné, of Fantasie Basque, for violin and orchestra (Marcel Reynal, soloist), three pieces from Ramuntcho, and a suite from Cydalise et le Chèvre-Pied.

SINGERS HEARD

Ninon Vallin, soprano and ambassadress of French art, gave a highly appreciated recital, charming her hearers with lyrics of Gluck, Scarlatti, Chausson, Fauré, Debussy, Falla and Fernando Obrados. Frenetically recalled by the enraptured audience, she sang a Malaguena by Joaquin Nin. Pierre Darck played excellent accompaniments.

Renowned Elisabeth Schumann also scored a success here. She sang Mozart arias, and by way of extra did the wonderful Halleluiah. At a subsequent concert she repeated her triumph in numbers by Mozart, Wolff, Debussy, Mowro, Eccles, Corey and Strauss, to which she was obliged to add three encores. René Guillou, a Rome First Prize, did perfect work at the piano.

MANY OTHERS

At the Musical Hours, which take place in Ganne Hall and which are directed by C. Scotto, recent soloists were René Guillou (pianist), René Janiand (clarinetist), Umberto Benedetti (cellist), Marcel Reynal (violinist), Bergmann (cellist), G. Cléton (flutist), G. Désert (oboe) and Aldo Bonifanti (pianist). Signal new compositions presented at these concerts were ballade, for piano and wind instruments, and Elegie, for English horn and orchestra, by René Guillou.

The Monte Carlo Quartet, assisted by René Guillou, pianist, proffered works by César Franck and others; while the Casino, wishing to add their homages to those tendered by the Principality to Honoré Langlé (a musician born at Monaco in 1741) had performed the overture to Langlé's *opera-bouffe* Corisandre, and his aria for flute and string quartet.

SEBASTIEN JASPARD.

Stockholm Tonal Life Holds Many Events

Swedish Capital Hears Première of Rozycki Opera — Szymanowski Plays in His Symphonie Concertante—Coates and Ansermet Conduct

STOCKHOLM.—This capital has enjoyed a most fruitful season with operas, orchestras and recitalists winning unabated public favor. The Royal Theatre (Sweden's leading Opera) gave the first performance of Eros and Psyche, by Ludomir Rozycki. Highly imaginative and melodic, the work won pronounced success. It was staged by Harald André. Herbert Sandberg conducted. Einar Beyron and Brita Hertzberg had the name parts. The composer, who was present, received loud acclaim.

ORCHESTRAL CONCERTS

At one of the Konsertföreningen concerts, Karol Szymanowski playing the piano score introduced the Stockholm public to his Symphonie Concertante, in which undertaking he was warmly received. Another soloist to win Swedish salvos was Jan Smeterlin, who gave a spirited reading of Rachmaninoff's second piano concerto. Ernest Ansermet, conductor, was applauded for his readings of Ravel, Debussy, Berg, Stravinsky, and Schumann; while Olav Kiehland, Norwegian director, brought to local notice a stylistic symphony by Harald Saevernd, Norwegian composer; and concerto for flute by the Danish composer Carl Nielsen. Karl Achatz was the soloist.

COATES APPLAUDED

Two concerts under Albert Coates were also greatly appreciated. London Symphony (Vaughan Williams), Enigma Variations (Elgar), Purcell, Brahms, and a new concerto for two pianos and orchestra, by Gustaf Heintze, comprised Mr. Coates' list. Another interesting orchestral item was H. M. Melchers conducting his own symphony in D minor, at the opening of the Concerts Palace.

Many virtuosos have come and gone this season, memorable recitals having been given by Arthur Rubinstein and Harry Ebert (pianists), and Isabella Dedinsky (Hungarian organist).

DAVID NAVIA.

The Complete Pianoforte Sonatas of Beethoven to be given by

ARTUR SCHNABEL

AT CARNEGIE HALL

in seven recitals on Wednesday evenings

January 15, 22, 29
February 5, 12, 19, 26 } 1936

The artistic and educational importance of this series prompts us to carry this weekly reminder for the benefit of our readers in the Metropolitan area.

Close of Club Biennial Marked by Outstanding Philadelphia Programs

Features of Final Day of Convention Lasting from April 23 to 29 Include Appearances of Choral Groups, Harp Ensemble Conducted by Carlos Salzedo, and Other Events

PHILADELPHIA.—The closing day of the N. F. M. C. Convention in Philadelphia was April 29, when a delightful luncheon was held at the Bellevue-Stratford in the ballroom. The speakers included Edward Johnson, who made an interesting address on the new plans for the Metropolitan Opera, and urged better preparation of young artists before they place themselves before the public. He aptly said that "greed and speed had ruined the chances of many." Dr. Sigmund Spaeth was the second speaker, and although his message was brief, it held many points of value, one being that in the music clubs, the word "music" should be emphasized instead of "club."

Messages were voiced from the three national sororities Sigma Alpha Iota, Mu Phi Epsilon, and Delta Omicron. These organizations contributed liberally to the Young Artists' Contest.

Music was furnished by Hoxie's Harmonica Band, and by the Amphion Chorus of about ninety men from Fargo, N. D., and Moorhead, Minn. These men had come at an expense to themselves of about $5,000 to sing at the closing concert, and their appearance at the luncheon was a surprise. It was in tribute to Mrs. Jardine, president of the National Federation, who is also from Fargo.

AFTERNOON AND EVENING CONCERTS

Both the afternoon and evening concerts were given at the Academy of Music, before large audiences. The feature of the afternoon concert was the playing of José Iturbi, who closed the program with a recital lasting close to an hour. His numbers included Handel's variations on The Harmonious Blacksmith, Schumann's Etudes Symphoniques, the Fantasie-Impromptu and the B flat minor scherzo of Chopin, three excerpts from Robert Russell Bennett's Vu, Debussy's Fireworks, and de Falla's Danza Ritual del Fuego, with a Spanish Dance by Navarro added as an encore.

Another interesting feature of the concert was the performance of three numbers by the American Society of the Ancient Instruments (Ben Stad, conductor and player of the viole d'amour). The other performers are Jo Brodo, quinton; Josef Smit viola de gambe; Maurice Stad, basse de viole; Flora Stad, harpsichord. The selections were a suite in A minor, by Telemann, five short movements from the Music for the Royal Fireworks by Handel and Vivaldi's Concerto Grosso No. 3, all beautifully done, and received with great enthusiasm.

The Philadelphia Music Club Chorus, conducted by H. Alexander Matthews, and the Matinee Musical Chorus, conducted by Harry A. Sykes, sang four numbers each, and then combined to sing Frances McCollin's Spring in Heaven and Parker's The Water Fay, under the direction of Dr. Matthews, with Emily Stokes Hager as the excellent soloist in the latter. Then Mr. Sykes conducted the combined choruses in Deems Taylor's Valse Ariette, and Spring and Youth by Samuel R. Gaine. Fine work was done by the choruses individually and together.

The big closing concert was devoted to harp music in the first half of the program and to two visiting choral organizations in the second part.

The ensemble of thirty harps and their players was on the stage when the curtain rose. This part of the concert had been arranged by Carlos Salzedo (soloist, teacher and authority on harp playing of today) to demonstrate the importance of the harp as a solo instrument, with voice, with other instruments for chamber music, and in a great ensemble. Mr. Salzedo first conducted the ensemble in a performance of the sixth French suite by Bach, following this with solos played by himself—a sonata by G. B. Pescetti, and three of his own works (The Pirouetting Music Box, Goldfish, and Skipping Rope). Harp for chamber music was demonstrated by Isabel Ibach, who played the harp part in Mr. Salzedo's Preambule et Jeux for harp, flute, oboe, bassoon, horn and string quintet. Seven Popular Spanish Songs, for voice and two harps, arranged by Mr. Salzedo, were finely done by Agnes Davis, soprano, and Marjorie Tyre and Marjorie Call, harpists. The entire ensemble closed this part of the program with Fraicheur by Mr. Salzedo, Spanish Dance No. 5 by Granados, and Debussy's La Cathedrale Engloutie. In response to the applause, the first number of the group was repeated.

The visiting choruses which participated in the last part of the concert, included the Amphion Chorus, mentioned in connection with the luncheon. This chorus is under the direction of Daniel L. Preston, and did some fine singing in the eleven selections which they gave, among which were The Sleigh by Kountz, Glory by Cadman, The Night March by Kountz, and Campbell-Tipton's A Spirit Flower, arranged by Riegger, all of which were outstanding. Great applause followed their numbers. Second, the Cecilian Singers of Minneapolis, a good ensemble of about sixty women, directed by Mrs. H. A. Patterson. Among their numbers were Bach's Peace Be Unto You, an arrangement of the Brahms Rhapsody, the spirituals I Couldn't Hear Nobody Pray, and Were You There?; and a Russian Fantasie by Gaines. The work of this group was unique in that their interpretations were assisted by lighting effects and dances. Those singing solo parts were Annie O'Malley Gallogy, Ruth Lindholm Schaffer, Antoinette Berquist and Grace Bronson Knechle. The accompanists were Louise Lupien Jenkins and Mrs.. J. Rudolph Peterson. Enthusiasm greeted each number.

M. M. C.

JUILLIARD SCHOOL OF MUSIC

JOHN ERSKINE, *President*

JUILLIARD SUMMER SCHOOL

GEORGE A. WEDGE, *Director*

JULY 8 to AUGUST 16

Accredited Courses in Music Education

METHODS AND APPRECIATION — MABELLE GLENN
GROUP VOICE METHODS AND CHORAL CONDUCTING — BERNARD TAYLOR
PIANO METHODS — ELIZABETH HARRIS
METHODS OF INSTRUMENTAL INSTRUCTION — J. P. RUSSELL
ORCHESTRATION AND ADVANCED CONDUCTING — ADOLF SCHMID
METHODS OF THEORETIC INSTRUCTION — GEORGE A. WEDGE

Special Lecture and Demonstration Courses

VOICE TEACHING METHODS AND MATERIALS — HERBERT WITHERSPOON
PIANO TEACHING METHODS AND MATERIALS — GUY MAIER
VIOLIN TEACHING METHODS AND MATERIALS — LOUIS PERSINGER
HISTORY, AND ANALYSIS OF MODERN MUSIC — ROY HARRIS

A distinguished faculty for vocal, instrumental and theoretic instruction, and ensemble.

For information address

GEORGE A. WEDGE, *Director*

130 Claremont Avenue — Room 221C — New York, N. Y.

RICHARD

McCLANAHAN

SUMMER CLASS
in New York City
July 8 to August 16

12 morning class-lessons: MATTHAY principles applied to a graded course of music. Course endorsed by Matthay.

Private lessons by appointment

Particulars from 806 Steinway Bldg., N. Y. C.

Just returned!

BARRERE · SALZEDO · BRITT

Triumphal North American Tour

CANADA

10 to 14

PACIFIC **encores** **ATLANTIC**

every night

MEXICO

Management: HAENSEL and JONES
Division Columbia Concerts Corporation
of Columbia Broadcasting System
113 W. 57th Street • New York City

Lyon and Healy Harp
Steinway Piano
Wm. S. Haynes Flute

Chicago Applauds Return of San Carlo Opera Company

Week's Engagement of Organization Presents Nine Works to Capacity Houses—Civic Music Association Festival Held—Mae Doelling Schmidt Inaugurates New Concert Series—Choral and Recital Events a Feature

CHICAGO.—Last week marked the return engagement of the San Carlo Opera Company at the Auditorium Theatre. During their stay in Chicago the Auditorium was crowded nightly and on several occasions extra chairs had to be placed in the boxes. "This sort of thing," said Fortune Gallo, "is a usual happening with us wherever we go and the response of the public here and elsewhere is, to say the least, most encouraging for the future of opera in America." He also informed the public that he is willing to augment his San Carlo Opera Company by guest artists, and enlarge the orchestra and chorus, to provide Chicago with a four-week season of opera next fall. Mr. Gallo stated, however, that this would be conditional upon an advance subscription for boxes and a small increase in the price of main floor seats, but that it would provide Chicago with an opera season without the necessity of raising a guaranty fund.

The week's engagement began with a performance of Madam Butterfly on April 29 and closed with Il Trovatore on May 5. Aida, Rigoletto, Cavalleria Rusticana, I Pagliacci, Lohengrin, as well as Carmen were the other offerings. Dimitri Onofrei and Bianca Saroya carried first honors of the week. Elsa Hottinger made a hit all her own as Amneris in Aida and as Ortrud in Lohengrin. She is a valuable addition to the San Carlo personnel, for she has the voice, the physique, the knowledge and the routine necessary. Hizi Koyke repeated her charming delineation of the tragic Cho-Cho-San rôle. Vocally, however, she sang unmercifully off pitch. Lucille Meusel, coloratura soprano, for two seasons with the Chicago Civic Opera, rose to new heights as Gilda in Rigoletto. Sydney Rayner, an uncommonly fine tenor, scored a brilliant success in the various operas in which he was billed. The same array of principals that gave distinction to the San Carlo Company's season of last fall once again distinguished itself; the ballet charmed the audiences as of yore; while the chorus and orchestra gave entire satisfaction under the able direction of Carlo Peroni, musical director.

LILLIAN EVANTI GIVES RECITAL

For the benefit of the National Association of Negro Musicians, a recital was given by Lillian Evanti, lyric coloratura soprano, at Orchestra Hall on April 26. Mme. Evanti is one of the outstanding singers of her race and there are few coloratura sopranos who can take precedence over her. If her pyrotechnics are extraordinary, the clarity of her tone and the intelligence of her interpretations are other qualities that endear her to her audience. Then, too, Mme. Evanti's personality is so ingratiating as to win favor. All these qualities and many more were notable throughout the course of her program.

JOHN CHARLES THOMAS APPEARS

The John B. Murphy Hospital sponsored the recital given at the Civic Opera House by John Charles Thomas on April 28. Due probably to the large audience that had been expected, no tickets were received at this office.

FISK SINGERS HEARD

The Fisk Singers, an octet from Fisk University, were presented by Bertha Ott at the Studebaker Theatre on April 28. The eight singers delighted the audience by their unusually fine interpretation of spirituals.

CIVIC MUSIC ASSOCIATION FESTIVAL

The annual festival of the Civic Music Association brought to Orchestra Hall, on April 28, the combined children's choruses under the leadership of their mentor and conductor, Marx Oberndorfer, and the Civic Orchestra conducted by Irwin Fischer, Albert Goldberg and Adalbert Huguelet. In the cantata, The Ride of John Gilpin, by their leader, the youngsters showed the result of good training and sang the lovely folk tunes with enthusiasm. In songs by Haydn, Rubinstein, Bach, Harris, Coolidge, Protheroe, Bartlett, Forman, Schaefer and Dunhill the youthful choristers displayed their infantile voices to advantage and seemed to enjoy singing as much as those who heard them.

ADELINE DAVIS IN PIANO DÉBUT

Adeline Davis made a successful recital début at Kimball Hall on April 28. She is another pupil from the studio of Esther Harris and enters the professional field fully prepared to interpret the classics as well as modern piano literature. Her ambitious program included the Bach prelude and fugue in A minor, the Beethoven F major sonata, Scarlatti's Pastorale and Capriccio, groups by Chopin and Liszt and lighter numbers by Rachmaninoff, Ilyinsky, Sapellnikoff and Nerini.

PAULIST CHORISTERS

The Paulist Choristers, now in their thirty-first season, dedicated their April 30 program to their founder and former director, Father Finn. The request numbers which formed the program were heartily approved by the large audience that practically filled Orchestra Hall. Under the leadership of that thorough musician, Father O'Malley, the Paulist Choristers have reached a high point of excellence. Their singing has an ethereal quality. With purity and tonal sweetness the ensemble sang sacred and secular songs in an inspiring manner and had to repeat many and add extras to satisfy the audience.

HAYDN OWENS BRINGS CHOIR FROM OKLAHOMA

Haydn Owens, a former Chicagoan, brought his *a cappella* choir from Oklahoma City University here for a concert at Curtiss Hall on April 30. Conductor Owens has trained his young singers so thoroughly that their singing has every earmark of a professional body. This vested choir of sixty blended voices sang from memory a program of unaccompanied sacred music of all ages—classics of the sixteenth century, Russian compositions, and works of modern and contemporary American and English composers. Their voices are fresh and young, and their singing spirited and spontaneous. A large audience enthusiastically greeted Conductor Owens and his choir.

CHICAGO A CAPPELLA CHOIR

An organization second to none among its kind is the Chicago A Cappella Choir directed by Noble Cain, which gave two concerts at Orchestra Hall this week. The first, on April 29, was for the benefit of the crippled children of Evanston, and the second, on May 1, marked the choir's fifty-fourth concert. The first of the two was not well attended, but on each occasion the singing of the choir was remarkably fine. No adverse criticism can be made of the work of this unique body of singers. They are as much at home in old classics as in the delineation of the moderns and Negro spirituals. The choir is heard often over the air. The Chicago A Cappella Choir is one of the best musical assets this city has to offer.

LAKE VIEW MUSICAL SOCIETY'S ANNUAL MUSICALE

In the Crystal ballroom of the Blackstone Hotel, on April 29, the Lake View Musical Society and their guests were regaled by a fine musical program. Elsa Hottinger delighted the discriminating listeners with the beauty of her luscious voice and song in Gaston Paulin's Le clavecin, Raoul Laparra's Des pas de sabots, and Richard Strauss' Ruhe, meine Seele and Heimliche Aufforderung. Enthusiastic applause followed her exquisite singing of a group by Protheroe, Downing, Taylor, Charles and MacFadyen and encores were requested after each of her groups. The guest artist, William Miller, won instant favor for his admirable presentation of songs by Paisiello, Tosti and Mendelssohn, in which his vibrant tenor voice was clear and true. The other soloist, Lillian Poenisch, a versatile clarinetist, offered concerto excerpts by Mozart and Weber. Cora Willis Ware, president of the Lake View Musical Society, presided. Violet Martens, William Sumner and Norma Zuzanek provided the accompaniments.

HANNA BUTLER ARTISTS IN DÉBUT

In the last few weeks no less than half a dozen artist-students from the class of Hanna Butler have been heard publicly in début recitals and each of these talented young singers has won the plaudits of the audiences. Annemarie Gerts, who appeared in the Young American Artists Series at Curtiss Hall on May 1, is one of the most satisfying young singers that we have heard this season. Not only does she possess a rich, luscious soprano voice, but her use of it marks her a singer and musician of the first order.

A young singer who can interpret as well as she did Parker's The Lark Now Leaves His Wat'ry Nest, Caccini's Amarilli, Mia Bella, and especially the formidable aria Abscheulicher! Wo eilst Du hin from Beethoven's Fidelio, must be looked upon as a full-fledged professional artist. To her many vocal qualities there is added exceptionally clear enunciation of German, French, Italian and English and a charming stage presence, which endeared her to her listeners.

ASSOCIATION OF COMMERCE GLEE CLUB

It is pleasurable to know that at least one organization in Chicago shows its gratitude for the work accomplished by its conductor. The Chicago Association of Commerce Glee Club dedicated its program of May 2 to Arthur Dunham, who has been its conductor for twenty years. Orchestra Hall was practically sold out for the annual spring concert of this aristocratic chorus, which under Mr. Dunham's leadership has reached an enviable position. An all-around musician, Mr. Dunham has made a name for himself as a choral, symphonic and operatic conductor as well as a pedagogue and organist. Throughout the concert the audience's enthusiasm was aroused by the remarkable singing of songs by Palestrina, Strauss, Speaks, Dunham, Heywood, Scott, Besley, Summerfield and Harris. As a fitting climax the finale from Wagner's Die Meistersinger was gloriously intoned.

The concert was to have marked the début of James Burdette, a senior student at Senn High School who won the scholarship contest conducted by the glee club among high school students. He was scheduled to sing The First Commandment by Beatrice Clifford, the number which he sang to win the contest, but due to illness he was unable to appear.

MILO LUCCA,

operatic baritone, has returned from a six-months' European tour which included guest performances at the National Theatre in Prague—in the title rôle of Verdi's Rigoletto, as Germont, Sr., in Traviata, Tonio in Pagliacci, and Alfio in Cavalleria Rusticana. While in Prague he met Dr. E. Benes, secretary of foreign affairs, president of the League of Nations, and a patron of music. The baritone will return to Europe next August, having received a call to appear in Moscow, Russia. From October, 1935, to April, 1936, he is to make guest appearances in various Bohemian opera houses.

OSCAR CHAUSSOW IN VIOLIN RECITAL

To the number of talented young artists who have made their débuts here this season is added Oscar Chaussow, violinist, who was heard in recital at Kimball Hall on May 1.

MAE DOELLING SCHMIDT OPENS NEW SERIES

A new series of concerts sponsored by the Art Institute and the American Conservatory of Music, at Fullerton Hall, was inaugurated by Mae Doelling Schmidt, pianist, on May 3. A program embracing works by the old masters and a group of Godowsky arrangements brought out the many pianistic qualities of this prominent Chicago artist. It was piano playing wherein the head superbly governed the excellent technic of the hands. Scarlatti's Concert Allegro, Rameau's Musette en Rondeau and Dandrieu's Le Caquet proved interesting as Godowsky revised them. The list also contained two Mendelssohn numbers, and Schumann, Schubert, Rachmaninoff and Paganini-Liszt compositions.

Chautauqua Summer School
Lake Chautauqua, New York

July 8—August 16

HORATIO
CONNELL
Bass-Baritone

20th Season

Voice - Interpretation - Repertoire

For information address
818 South 48th St., Philadelphia, Pa.

Photo by Albert Petersen

JOHN C. WILCOX
Specializing in Scientific Vocal Training for TEACHERS and Corrective Methods for SINGERS
Conductor of practical Clinics for Teachers of Adult and Adolescent voices
Summer term, May 20-Aug. 7 at
AMERICAN CONSERVATORY OF MUSIC
Kimball Hall Chicago, Ill.

JOHN DWIGHT Tenor SAMPLE FANNIE COLB Soprano
ART OF SINGING
624-625 Fine Arts Bldg., Chicago
Phone 3614 Webster

EDGAR NELSON
Coaching, Oratorio and Vocal Repertoire
Chicago Conservatory, 1112 Kimball Hall, Chicago

CARA VERSON
Pianist ....."*Musical Rebel*"
Modern Repertory as Specialty
Management: ERNEST BRIGGS, Inc.
Times Building, New York, N. Y.

VIOLA COLE-AUDET STUDIO NOTES

Alyce Lavinia Martin, from the Viola Cole-Audet studio, appeared as accompanist and soloist on the twenty-fifth anniversary program of the Union Charity Club, on April 12; as accompanist at the Chicago Woman's Club, April 19, and on the Handel program of the Chicago Music Association, April 16; as soloist at the Civic Club on April 28, and at the Interracial Congress of Women's Club, April 29. Marion Kubert appeared on the Sigma Alpha Phi program at the Congress Hotel on April 28. Mildred Rosenstein played at the home of Mrs. Elson for the Illinois Woman's Athletic Club program.

AMERICAN CONSERVATORY NOTES

Harriet Parker, student of Tomford Harris, was heard in piano recital recently in Barrington, Ill.

Paul Bakeman, baritone, pupil of Karleton Hackett, was awarded first place in the student musicians' contest conducted by the National Federation of Music Clubs for the district comprising the States of Indiana, Ohio and Michigan. Mr. Blakeman was heard with the Dowagiac, Mich., Boy's Quartet, over the National Broadcasting chain, during the week of May 5.

Edward Collins, composer-pianist, member of the faculty, was presented in recital at the Jewish People's Institute on April 16.

Esther Hawkins introduced her piano students in recital at the Studio Theatre on May 2.

Voice pupils of James Mitchell were heard in recital at the conservatory on May 3.

Mary Frances Averill, studying with Charles La Berge and Louise K. Willhour, appeared in recital on May 2 in the Kimball Building. RENÉ DEVRIES.

Hambourg Brothers and Alberti for Chicago-Bush Conservatory

Supplementing its faculty of 140, the Chicago-Bush Conservatory of Music announces the special engagement of Mark Hambourg, pianist, and Jan Hambourg, violinist, for its six-week summer session, June 24 to August 3. Mark Hambourg is recognized as an eminent pianist and particularly as an interpreter of Beethoven. Jan studied is Moscow with Besekirsky, in London with Wilhelmj, in Brussels with Ysaye, in Frankfort with Hugo Heermann, in Prague with Sevcik, and again in Brussels with Ysaye. He also has made annual tours of Europe as soloist and a member of the Hambourg Trio, in which he had the collaboration of his brothers, Mark and Boris.

To strengthen its vocal faculty, the Chicago-Bush Conservatory has engaged Solon Alberti, vocal authority and pedagogue, as guest teacher for its summer school. Mr Alberti is also known as an accompanist and coach. He has assisted at the piano for many prominent concert artists and many of his pupils are prominent in concert, opera and radio.

Edgar Nelson is president of Chicago-Bush Conservatory, Glenn Dillard is artistic director, and Loro Gooch its treasurer and manager.

John C. Wilcox to Hold Chicago Class

John C. Wilcox has returned to Chicago for a three months' summer season of teaching at the American Conservatory of Music, after a six months' tour of intensive teaching and lecturing. Mr. Wilcox held terms for teachers and singers in Oklahoma City, San Antonio, Los Angeles, Denver and Lincoln, and conducted Vocal Forum demonstrations before the annual conventions of the Oklahoma and Nebraska Music Teachers' Associations during this time. He is already booked for return engagements in all of the cities where he taught this season, and two or three new cities will be added to next year's itinerary. Among his other activities, Mr. Wilcox is completing the MS. for a new text-book for vocal students which will soon be published.

Toscanini, Klemperer and Lange Re-engaged for Philharmonic

With the departure of Arturo Toscanini, May 2, on the SS. Majestic, the directors of the Philharmonic-Symphony Society of New York announce his return for its ninety-fourth season, 1935-36, as general musical director. The society also announces the re-engagement of Otto Klemperer and the retention of Hans Lange.

As during the past twelve years, the Concerts for Children and Young People will be in the hands of Ernest Schelling. The series consists, as usual, of six Saturday morning concerts at Carnegie Hall.

The 1935-36 season is one of thirty weeks. The opening takes place on October 3, the closing on April 28. All the concerts are to be given at Carnegie Hall. There is to be, as heretofore, two series of fifteen Thursday evening concerts, two series of fifteen Friday afternoon concerts, two series of ten Saturday evening Students Concerts, and three series of ten Sunday afternoon concerts. Prices remain the same as during the past season.

The coming winter will mark the eleventh consecutive year Toscanini has headed the orchestra. He is again to conduct for ten weeks and, in contrast to the past two winters when he confined his offerings almost exclusively to Beethoven and Brahms, he is planning to present programs of greater variety and scope.

Chautauqua Announces Schedule

Full plans for the coming summer season of music at Chautauqua Institution on Lake Chautauqua, N. Y., were announced on May 7 at the Town Hall Club, New York. Ernest Hutcheson, dean of the Juilliard School of Music in New York, and head of the piano department at the Chautauqua Summer Schools, spoke.

Dr. Arthur E. Bestor, president of Chautauqua, announced the six weeks' schedule of daily musical events to begin July 16 under the direction of Albert Stoessel. The Chautauqua Little Symphony, conducted by Georges Barrère, opens the season, and the full symphony orchestra under Mr. Stoessel will give thirty concerts during the summer months. Twelve operatic performances are to be given by the Chautauqua Opera Association, which comprises prominent artists and leading singers from the Juilliard Graduate School.

Members of the Chautauqua musical organizations were among the several hundred guests present, including Mr. Barrère, Lee Pattison, Oscar Wagner and Marion Bauer. Harrison Potter, pianist, Harold Boggess and Jean Greenwell, baritones, and Pauline Pearce, contralto, provided the music of the evening.

Milbank Memorial Recital

The Elizabeth Milbank Anderson Memorial recital presented annually in the Milbank Memorial Choir of the Princeton University Chapel, Princeton, N. J., will be given this year on May 12 by the Schola Cantorum of New York and the Princeton University Choir, assisted by Anna Leskaya. Works to be sung include numbers by Palestrina, J. S. Bach, Moussorgsky and Holst. Conductors are Hugh Ross, director of the Schola Cantorum, and Ralph Downes, director of music in the Princeton University Chapel.

N. Lindsay Norden Easter Services

The First Presbyterian Church, Germantown, Pa., where N. Lindsay Norden is organist and choir director, had special music on Easter Sunday. There were two morning services, and a musical program of evening worship. Frederic Cook, violin, and Frank Nicoletta, harp, joined with Mr. Norden in this program. Instrumental music included pieces by Gounod, Charpentier, Edmond Missa, Jules Bordier, Handel and Mr. Norden's composition, Aria con grazia. Anthems were by William Berwald, Smolensky and a traditional Spanish number. Two of the anthems were sung *a cappella*.

Mannheimer to Teach Chicago Summer Course

Frank Mannheimer, pianist, has been on tour in America since his arrival on March 1. In May, Mr. Mannheimer returns to New York for a few weeks. On June 17 he will begin a five weeks' summer class in Chicago, lasting until July 20. This course is not to be given in connection with any school or college, and many pianists from different parts of the country who have studied with Mr. Mannheimer in England will be assembled in Chicago for it, as well as teachers from all over America.

San Francisco

(*Continued from page 5*)

Opera House upon the occasion of his only San Francisco recital. True to his conviction that songs should be given in the language understood by his audience, Mr. Tibbett sang his entire program, with the exception of the Largo al Factotum aria from Rossini's The Barber of Seville, in English. Mr. Tibbett's beautiful baritone voice was at his best command. His breath control, phrasing and finished coloring were all of the best. He interpreted his material with undeniable dramatic feeling, and always with the finesse of an artist. To a most generous program, Tibbett added innumerable encores. He was assisted at the piano by Stewart Wille. Mr. Tibbett appeared in the Peter Conley Artist Series.

The State Teachers College Band of forty-five pieces gave an enjoyable program at the Frederic Burk Auditorium. Under the able leadership of Donald Sandifur, the band played compositions by Bach, Beethoven, Johann Strauss and Grieg.

The only public appearance this season of the Music Lovers Society (the personnel of which consists of Margaret Tilly, piano; Merrill Jordan, flute; Frances Wiener, violin; Herman Reinberg, cello, and Doris Barr Stanislawski, soprano) took place at the Community Playhouse. Upon this occasion the assisting artists were Alix Young Maruchess, viola and viola d'amore, Romain Verney, violin, and Nicolai Zannini, clarinet. The program for the most part consisted of music written in the modern idiom scored for rare combinations of instruments. Each and every number performed revealed the players as musicians and interpreters of the finest calibre. The evening was one that gave evident pleasure to an audience that crowded the intimate hall to its capacity.

Two charming artists, Ruth Lorraine Close, harpist, and Winifred Quinlan, lyric soprano, were heard in a joint recital in the Mirror Room of the Hotel Stewart. The program presented was unusually attractive in that it comprised representative compositions of the classic, romantic and modern schools. Miss Close's tone on the harp was youthful and vibrant; her intonation, excellent. Her technique carried the authority of good schooling. Miss Quinlan sang with a voice of lovely quality, musical mentality and emotional warmth. Both artists won the unstinted approval of a large and friendly audience.

Cadman Sails for European Visit

Charles Wakefield Cadman sailed for Europe on May 4 by the SS. Champlain. He will be abroad for three months, visiting London, Scotland, Norway, Denmark, Sweden, Finland, Russia and Germany, returning to New York July 8 on the SS. Normandie. While in London, Mr. Cadman is to broadcast with the BBC, and he is to give private concerts in Oslo, Stockholm and Scotland.

CHICAGO MUSICAL COLLEGE

RUDOLPH GANZ, *President*

MARY GARDEN

MASTER CLASSES

STAGE DEPORTMENT OPERA DRAMATIC SONG

SIX WEEKS ONLY—JUNE 24 - AUGUST 3

Mary Garden is a unique figure in the world of music. Her triumphs in opera, in concert and on the radio have made history. Avail yourself of the unusual opportunity of studying with Miss Garden and coming in contact with her dynamic personality.

Write to the Registrar for detailed information regarding terms, repertory, etc.

70 East Van Buren CHICAGO MUSICAL COLLEGE Chicago

NEW YORK CONCERTS

APRIL 29

Jeno Swislowski This young pianist from Chicago (who studied there with Alexander Raab) has made appearances in Europe, and on the present occasion effected his New York début with an evening recital at Town Hall.

He is a well-equipped player, neat in technic, musically refined, and possessed of an agreeable tone. Swislowski does not go in for heavy dramatics or resounding volume. His interpretations lean consistently to the lyrical.

Swislowski played, among other works, Schubert's A major sonata; three intermezzi and rhapsody, Brahms; Debussy and Ravel examples; two Scriabin études; and closing numbers by de Falla and Infante.

A fair-sized audience gave the newcomer a cordial welcome, with applause and a desire for encores.

APRIL 30

National Orchestral Association A brilliant windup to its season was the Carnegie Hall evening concert of the National Orchestral Association, conducted by Leon Barzin. A large audience gave convincingly enthusiastic evidence of the popularity and fine achievements of the leader and his young players.

The purposes of the N. O. A., a training orchestra, are familiar to the concert public, and continue to interest those wealthy persons who sponsor the organization financially. Many of its members have secured engagements with the leading symphonic bodies of America.

At the concert last week, the orchestra played Bloch's concerto grosso (for strings and piano obbligato), Nicholas Nabokoff's Les Danses de Polichinelle, and Strauss' Don Juan, as well as Tschaikowsky's violin concerto with Albert Spalding as soloist.

Barzin's musically sound, illuminative, and temperamentally warm readings have long been admired. On this occasion they shone again and the conductor also drew complete and impressive results from his young players. It was a joy to hear their eager response, the vigor of their tone, and their high degree of technical mastery.

Spalding scored a ringing personal success with his intimate, eloquent, and impassioned delivery of Tschaikowsky's music.

Nabokoff's dance suite is light-waisted enough, but not of striking originality in material or workmanship. The listeners encouraged the composer to bow his thanks from a box.

In one of the Polichinelle excerpts, Cecil Leeson furnished the saxophone solo and did it with characteristic refinement of tone, taste, and polished technical manipulation.

MAY 1

New York Madrigal Society Women's Chorus The first public appearance of the Women's Chorus of the New York Madrigal Society (Marguerite Potter, founder and director) took place in Town Hall before an interested audience. The society, a philanthropic, non-profit organization, established in 1920, is devoted to the furthering of deserving musical talent. The assisting artists at this concert were Lois Bannerman, harpist; Chiquita Casella, dancer; Jack Finestone, pianist, and Elena Marisa, soprano, Dolores Hayward, head of the society's educational department, appeared in two piano numbers with Mr. Finestone, her pupil.

The choral program included three Hungarian Songs, arranged by Carl Hering; Ernest Charles' Clouds (Ethel M. Minter, soloist), Antiphony by William Berwald, three songs from Miss Potter's delightful book of poems With Wings Outspread, with music by John Worth (incidental solos by Theresa Maseroni, Angela A'Alvia, Dorothy Dell Potter and Miss Minter); The Silver Swan by Gibbons and two old English numbers arranged by Deems Taylor, in one of which Mary Williamson assisted as soloist.

The choir's singing was marked by sprightly rhythmic qualities, pleasing tone and skillful interpretation under Miss Potter's energetic direction. Miss Marisa sang arias by Massenet, Pergolesi, Verdi and Mascagni with clarity of voice and dramatic appeal. Mr. Finestone was heard in the first movement of Chopin's sonata in B flat minor and in two-piano works of Bach-Bauer and Moussorgsky with Miss Hayward, showing technical ability and excellent training. Miss Casella, attractively costumed, performed fiery Spanish dances to music by Albeniz and Romero. Her dancing of The Village Girl introduced features of her own creation. Leyenda was much applauded and her final Impressions of the Bullfight showed splendid technic and characterization. She won hearty recalls. Pablo Miquel was at the piano during her dancing, and performed a solo, deFalla's Danza Molinera, with verve and rhythmic abandon. Esta Pike accompanied the chorus and Victor Powell played for Miss Marisa. The listeners showed keen appreciation of the program and rewarded the participants with prolonged applause.

MAY 2

Tito Xirelli An audience composed largely of his fellow countrymen greeted Tito Xirelli, Greek baritone, at Town Hall in his début as a concert singer in this country. Assisted by Ismene Xirelli, contralto, he presented a program of serious and heavy numbers.

The baritone has a voice that is smooth, has plenty of power, and is projected with an easy delivery. Supplementing these attributes he is the possessor of remarkable histronic ability. His arias gave him opportunity to appear at his best, not only from an interpretative standpoint but also vocally. Mme. Xirelli proved an excellent assistant, her voice youthfully refreshing.

Programmed were compositions by the baritone—melodious tunes of especial interest to his fellow Greeks—Beethoven, Wolf, Schumann, Bizet and Ponchielli, with the old Italians represented by Monteverdi, Cimarosa and Rosa. Arpad Sandor was the able and artistic accompanist.

MAY 3

Riverdale Country School A Bach-Handel Festival was presented at Town Hall on Friday night by the Riverdale Country School, where Frank S. Hackett is headmaster and Richard McClanahan, director of music. The Greenwich String Orchestra of the Greenwich House Music School (Marion Rous, director, and Enrique Caroselli, conductor) assisted, and soloists were Ruby Mercer, soprano; George Rasely, tenor; Robert Crawford, baritone; Thomas L. Thomas, baritone. Jack Stoll was piano accompanist, and Alexander Russell, organist. The lower school sang an air from Bach's Peasant Cantata and two other Bach items; the middle school, Away with Lessons Now and Learning, from Bach's cantata No. 209, and Happy Flock from cantata No. 208. The glee club offered excerpts from Bach's Church Cantata No. 79 and the Mass in B minor. A performance of Handel's oratorio Saul (abridged) completed the vocal offerings, all conducted by James Giddings. Edward Cone, pianist (Riverdale '35), played the *allegro* from Bach's concerto in D minor with the Greenwich String Orchestra, and there was orchestral music from the Bach repertoire by the Greenwich String Orchestra and by the school orchestra (Clement A. Barton, conductor).

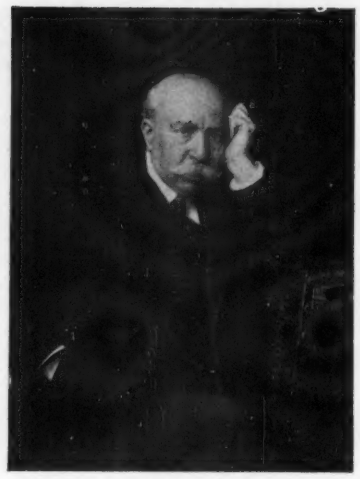
A large audience enjoyed the excellent musicianship which marked this concert. The performances were good, the response to conductors alert and effective, and the pleasure the participants took in the work was evident. A note on the program pointed out that at Riverdale, music is regarded as of equal importance with any other subject, and forms a part of each day's routine.

MAY 4

Vassar College Choir The Vassar College Choir (E. Harold Geer, conductor) were heard in Town Hall on Saturday evening. Assisting artists were Ednah W. Geer, soprano; Lois Porter, violinist; Lillian Horton, organist; Dorothea Cheney Adkins, pianist. A comprehensive variety of music was offered, including items by Palestrina, Handel, Bach, Karg-Elert, Brahms, Schubert, Honegger, Vaughan Williams, Holst and others. Besides the regular choral singing, there was a group of triple and double choruses, songs for voice and violin, a Fuge, Kanzone und Epilog for organ, violin and chorus (Karg-Elert). The performances were consistently interesting and well conceived, and delighted the audience.

Other Concerts

Sedalia, N. C., Singers, Town Hall, April 30, evening.



ISIDOR PHILIPP,

French pianist and pedagogue, sailed for the United States on May 8 by the SS. Ile de France. Last year M. Philipp made his first visit to this country. During his present stay, in addition to his teaching, M. Philipp will again play in concerts. His first performance is scheduled for May 19, when he is to perform a Bach concerto over the radio with Frank Black's orchestra. Because it is necessary for M. Philipp to be back in Europe before the end of July, his teaching activities in Aeolian Hall, New York, and at the Felix Fox School of Pianoforte Playing in Boston must be limited from May 20 to July 10. The Philipp master classes in New York and Boston last summer were attended by students from twenty-nine states.

WJZWEAFWABCWOR

Heralding Music Week a day in advance, the Radio City Party of WEAF presented Josef and Rosina Lhevinne, two-pianists, and Conrad Thibault, baritone, with Nathaniel Shilkret's orchestra, on May 4. In addition to the features of Music Week announced earlier, the NBC networks' offerings included May 7, NBC Music Guild (WEAF) and the NBC Light Opera Company in Gilbert and Sullivan's Trial by Jury (WJZ); May 8, Library of Congress Chamber Musicale, Kroll-Britt-Sheridan Trio (WEAF) and Golden Melodies, special Music Week program from KOA, Denver (WJZ network); May 9, WJZ, Development of Broadcast Music, musical and dramatic program illustrating evolution of radio program content and transmission; NBC Music Guild (WJZ); May 10, WEAF network: Oliver Strunk, chief of music division of the Library of Congress, discussed resources and activities of this national library and its ways of serving American musicians; WJZ carried a program by winners of the N. F. M. C. Young Artists Contests who also won the Schubert Memorial Award: Rosalyn Tureck, pianist, and Josef Knitzer, violinist, with Mrs. Elmer James Ottoway, chairman of Young Artists Contests, speaker; May 11, WJZ, program will be of Music by Our Favorite American Composers, NBC orchestra, Frank Black conducting, and soloists. . . . The Columbia Broadcasting system (WABC and affiliates) observed Music Week, beginning May 7 with a talk on Music in the Home by Lawrence Gilman, music critic of the New York Herald Tribune and program annotator of the New York Philharmonic-Symphony Orchestra. The Curtis Institute of Music concert, under the direction of Dr. Louis Bailly, May 8, was dedicated to Music Week, featuring unusual chamber music compositions, including Ernest Chausson's concerto, op. 21, for piano and violin solo with string quartet, and Lekeu's nocturne for soprano with string quartet and piano. The young artists heard included Jennie Robinor, pianist and graduate student in chamber music; Oskar Shumsky, Eudice Shapiro and Marian Head, violinists; Virginia Majewski, viola; Victor Gottlieb, cellist; Vera Resnikoff, soprano, and Elinor Blum, pianist. The final program dedicated by the Columbia facilities to Music Week is the concert by the U. S. Navy Band, today (May 11).

Ernestine Schumann-Heink, making her second apearance on the First Nighter program, played the rôle of a mother of a war veteran in The Eternal Light, a special Mother's Day drama presented May 10 over a WEAF network. . . . On May 8, Samuel Barber, young American composer, pianist and baritone, offered songs by Brahms, Mendelssohn and Schubert in his series of Wednesday broadcasts over WJZ. . . . John Powell, American composer, was heard as guest pianist and commentator on the NBC Music Guild program on May 9 (WJZ). He gave first an arrangement by Bach of Vivaldi's Concerto Grosso in D minor and then, accompanied by Jacques Gordon, violinist, two movements from his own second sonata in A flat, op. 26. . . . Burleigh, Gardner, Kroll, Foote and Hadley were the American composers represented on the program played by the Florenda Trio, May 8, over WJZ.

Through the coöperation of the Juilliard School of Music, WOR presented a special Music Week program during the broadcast by the Little Symphony Orchestra, directed by Philip James, on May 9. Graduate students at the Juilliard School, instructors, and Oscar Wagner, assistant dean of the school, all were heard during this special hour program. Mr. Wagner was the commentator for the broadcast. Paul Nordoff, composer, also was heard. Soloists were Alma Milstead, soprano; Alfred Lustgarten, violinist; Ethel de Gomez and Mildred Waldman, pianists. Selections presented by the soloists and the Little Symphony included classics and some works of American composers of the past and present.

Contest for Free Vocal Scholarship

Bessie Clay-Küzdö, vocal teacher of New York, offers a free scholarship to a student of voice in whatever stage of progress. Untrained voices also are eligible. One scholarship goes to a man and another to a woman. The test, before judges, will be held on May 17 at Mme. Küzdö's studio, 21 West 95th street, New York. Anyone wishing a preliminary audition may telephone for an appointment.

BACH FESTIVAL

Reading Choral Society

Orchestra from the Philadelphia and Reading Orchestras
N. LINDSAY NORDEN, Conductor

The St. Matthew Passion **Mass in B minor**

"Mr. Norden exercised authoritative control of his forces and obtained excellent response throughout. The splendid choral parts were admirably sung by the Reading Choral Society, a well balanced and finely trained ensemble numbering about 160 mixed voices, showing good dynamic flexibility and pleasing tonal body. In matters of attack, dynamics, rhythm and tone quality, the Society upheld its reputation of being one of the finest choral organizations in the state."—*Philadelphia Inquirer.*

"He received fine response from his forces, directing with authority and knowledge of the score and much of the credit for the success of the performance is rightfully his. Virtually all the chorales were sung a cappella with good balance and tone quality."
—*Philadelphia Evening Public Ledger.*

"The Mass was lauded by critics on every side and Mr. Norden must be commended upon the presentation of this meritorious work. Music lovers would like to see the Bach Festival become an annual event. The splendid chorales admirably sung a cappella were indeed an inspiration."—*Reading Times.*

"To Mr. Norden, whose splendid conducting of the society has extended over a period of 14 years, last night's performance was one more proof, if proof were necessary, of his high musicianship and authoritative interpretations of the music of Bach. Singing with beautiful sensitiveness of response, excellent phrasing and a vivid realization of the pathos and poignancy of text and music, the Society gave to the "Passion" a dramatic intensity which was unusually effective and out of the ordinary. It is hard to believe that any one who heard the marvelously rich and expressive 'O Man Bewail Thy Grievous Sin' or the whispered 'When Life Begins to Fail Me' could remain unmoved by the singing of them by the Society. The highlights of the afternoon were the expressive singing of the 'Crucifixus', taken at a finely conceived tempo, the 'Cum sancto spiritu' and the 'Sanctus'. The humility and reverence with which the Choral Society and soloists alike approached this work and the magnificent scale upon which it was produced, made the performance an event not only of this musical season but of many seasons to come."
—*Reading Eagle.*

Mexican Musical Activities Enjoy Governmental Support

Political Quiet Enables Concert Life to Flourish—Elman Fêted—New Book on Early Mexican Music

MEXICO CITY.—The month of April, drawing to a close with the farewell recitals of Mischa Elman, witnesses the restoration of something like normalcy in the musical world of Mexico. Politics, so closely linked in this country with cultural activities, are crystallizing into certain definite forms, dispersing the clouds of uncertainty that hovered over the artistic world. Adjustments and readjustments have been made, arguments and counter-arguments have been heard, and the distillation of all the ferment indicates a continuation of more or less the same line of musical activity carried on for a number of years, with the government as principal patron and sponsor.

ELMAN PLAYS TO THRONGS

The new arrangement at the Fine Arts Palace has made possible booking of a definite series of concerts and recitals in which will be featured some big names of international music. The Elman series has demonstrated that audiences will respond. The violinist has been playing to near capacity houses since he came here in March. His appearance and the government-sponsored observance of the Bach anniversary have given the new musical year an enthusiastic send-off. The homage to Bach was concluded on April 14 with the triple concerto for piano, flute, violin and string orchestra, with Esperanza Cruz, Agustin Oropeza and Jose Rocabruna as respective soloists; two choral numbers; C major sonata for cello solo, by Domingo Gonzalez; concerto No. 4 for violin, two flutes and string orchestra; aria for violin and string orchestra.

Elman's interpretation of Handel evoked ecstasies, also his playing of Bach's Chaconne.

In addition to the Bach series at the Palace of Fine Arts, music-lovers were treated to a set of Sunday morning recitals at the Bach Musical Academy in Tacubaya (Mexico City suburb), where also was held a special Handel festival on April 21. The Bach and Handel memorial programs have served, among other things, to discover a wealth of talent, especially among string instrument performers.

ORCHESTRAL PLANS

Plans are progressing rapidly for the forthcoming season of the National Symphony Orchestra under the general direction of Carlos Chavez, with Silvestre Revueltas as co-conductor. It is expected that Ernest Ansermet will return as guest director during the season, scheduled to fill the months of June and July.

Word has been received from the United States that Abel Plenn, writer and student of music, is now working in the research department of the Tulane University at New Orleans, completing a book which he is writing on Pre-Conquest Music and Dance of Mexico. The book is scheduled for publication in the fall.

The composer of popular music, Alfonso Esparza Oteo, known for his Mi Viejo Amor, recently directed the Ministry of Education orchestra at a special concert.

Francisco Dominguez, composer, has been named director of the Ministry of Education School of the Dance, succeeding Carlos Merida, painter, who had been head of the school for several years. J. H. PLENN.

Dalies Frantz Impresses In Pittsburgh Début

Mendelssohn Choir Programs Novelties—Viola Philo Heard with Chorus — Chamber, Dance and Song Events Presented

PITTSBURGH, PA.—The local music season is being concluded with several concerts of more than passing interest. The Mendelssohn Choir of 200 mixed voices, led by Ernest Lunt, its founder, gave the final concert of its twenty-seventh season, presenting a rather unorthodox program with stirring artistry. The late Sir Edward Elgar and Gustav Holst were remembered in fine performances of The Challenge of Thor and The Hymn of Jesus, respectively. Krishna's Flute, a choral fantasy by J. Julius Baird, twenty-seven-year-old Pittsburgher, who also directs the Bach Choir here, was given its first performance at these concerts with the composer on the podium.

FRANTZ HAILED IN LOCAL DEBUT

Dalies Frantz as piano soloist was a veritable revelation. Making his first local appearance, this young man proved that he already is of the elect of keyboard artists. We have never heard more thrilling Bach playing than he revealed in that composer's G minor gigue, two chorales and the D'Albert transcription of the grand D major fugue. His Liszt was highly evocative; the playing of Chopin, endowed with inherent poesy and finesse; and the Prokofieff March (arranged by Frantz) and de Falla's Ritual Fire Dance glowed under his fingers. Mr. Frantz received ovational applause. Certainly his pianism was a high spot among the concerts of the year.

VIOLA PHILO SOLOIST

The final concert of the Y. M. and W. H. A. Choral of eighty men and women (led by Dr. Harvey B. Gaul) before a capacity crowd brought forth a fine program well sung and the first local appearance in solo rôle of Viola Philo, well-known radio soprano. The Choral presented several Hebrew numbers, Schubert's Omnipotence, and the first singing here of excerpts from Harvey Gaul's Masque of Niagara.

Miss Philo scored with two groups, Wagner's aria Dich theure Halle, and several encores. The audience was loath to let the singer go after the final encore. Lucy Balter provided admirable piano accompaniments for Choral and soloist.

OTHER CHORAL EVENTS

The Pittsburgh Polyphonic Choir, directed by the Rev. Carlo Rossini, organist-choirmaster of St. Paul's Cathedral, presented a Passion-tide concert, the vehicle of projection being The Calvary, a musical episode in seven parts arranged by Rev. Fr. Rossini.

The Russian Symphonic Choir (Basile Kibalchik, director) gave the final event of the Y. M. and W. H. A. major concerts.

CHAMBER AND DANCE LISTS

The Pittsburgh String Symphonic Ensemble (led by Oscar Del Bianco) concluded its fifth season with a program, most of which comprised works heard in this locality for the first time; namely, Heinrich Hoffman's Serenade; Pietro Montani's Poemette, La Primavera; Harvey Gaul's Two Indian Pieces, Seneca Condolence Dirge and Tuscarora String Bean Dance; and the late Fidelis Zitterbart's Canzonetta and finale from the A minor suite.

Ted Shawn and his male dancers gave a brace of dance recitals at the Davis Theatre. This group again evinced the skill and artistry that have won for them enviable distinction in the terpsichorean domain.

R. L.

S. Hurok Announces Attractions for Next Season

S. Hurok has completed his schedule of dance and concert attractions which he is to import next season and present in New York and on tour. Four companies, totalling 162 performers, and six concert artists comprise the roster. Col. de Basil's Monte Carlo Ballet Russe begins its third American tour early in October in New York with five new productions, including Scheherezade and Thamar. A six months' coast-to-coast tour is planned, with possibly an engagement of two weeks in New York. Scheduled for New York presentation in December are Trudi Schoop and her Comic Ballet, already booked throughout the country.

Another coast-to-coast tour is scheduled for the Russian Cathedral Choir, a company of twenty-two Russian choristers under the direction of Nicolas Afonsky. A fall performance is promised in New York. The Vienna Choir Boys return for their fourth American tour early next winter, under the guidance of Rector Schnitt and Dr. Georg Gruber. On the Hurok list of concert presentations are the Kolisch Quartet; Marian Anderson, contralto; Rudolf Serkin, Russian pianist; George Youreneff, Russian baritone; Poldi Mildner and Egon Petri, pianists.

Goossens Triumphs in Tristan Music

Cincinnati Orchestra's Concert Performance of Wagner Work Enlists Alsen, Althouse and Meisle in Brilliant Interpretations — Request Program Concludes Season

CINCINNATI, O.—Cincinnati music audiences are becoming accustomed to looking forward with keen anticipation to the programs built by Eugene Goossens for the Cincinnati Symphony Orchestra, but no amount of anticipation could quite measure up to the experience of hearing a concert performance of Tristan und Isolde given by the orchestra with four guest soloists. Mr. Goossens again triumphed as the master of programmaking and as orchestral conductor.

Elsa Alsen sang Isolde splendidly and Paul Althouse was a marvelous Tristan, rising to great heights in the Vision and Death. Kathryn Meisle was a stunning Brangäne, a rôle well adapted to her opulent voice. The part of the Young Sailor was sung by Franz Trefzger, a young American tenor who has won his spurs in Europe. Alsen's gracious charm was a lovely foil in the music of Isolde, which she sang with every tradition of the opera but adapted to a concert performance.

This was again a history-making program and proved the versatility of Mr. Goossens and the beauty of the orchestra which, after all, is composed of musicians of the finest artistry and follows Mr. Goossens' slightest indication with deep devotion, thus completing a perfect ensemble such as is not often our privilege to hear.

REQUEST PROGRAM PLAYED

The unique experience of hearing an all-request program ended the brilliant season by the Cincinnati Symphony Orchestra under the baton of Eugene Goossens. Reflecting the preference of the season's audiences, Mr. Goossens programmed the overture, Leonore No. 3 (Beethoven), symphony in D minor (César Franck), The Afternoon of a Faun (Debussy), Till Eulenspiegel (Strauss) and Bolero (Ravel).

The program represented the actual selection by those who turned in their choice of numbers played during the year. A rather startling fact emanating from this vote was that American composers drew not one vote from those cast. Wagner, Brahms, Tschaikowsky, Beethoven, and Schubert were close competitors.

With the symphony season at an end musical Cincinnati now turns to its traditional May Music Festival and is grateful that Eugene Goossens will conduct these choral and symphonic programs announced for May 21 to May 25. M. D.

New Music School and Dalcroze Institute to Give Bach Concert

An all-Bach concert for the benefit of the scholarship fund of the New Music School and Dalcroze Institute will be given on May 13 at the Barbizon Club, New York. The program includes the Brandenburg Concerto No. 4 in G major for solo violin, flutes, string and continuo; the aria Ich Folge Dir from St. John's Passion, for soprano, flute and continuo; the concerto for harpsichord and strings in E major, and the cantata No. 150, Nach Dir, Herr, Verlanget Mich, for chorus, soprano solo, bassoon, strings and continuo. The chorus is under the direction of Paul Boepple, head of the Dalcroze Institute. Solo participants include Lois Porter, violin; Winifred Cecil, soprano; Ralph Leonard Kirkpatrick, harpsichordist; Carleton Sprague Smith, flutist, and Angel Del Busto, bassoonist.

Washington
Kansas City
Toronto

Washington Star: Feb. 22, 1935, By Alice Eversman

The patrons of the National Symphony Orchestra concerts were given *the rare treat* yesterday hearing piano playing in the grand manner. Myra Hess is an artist who stands alone among her sex as the greatest exponent of her art. And this word "great" is not applied to a superb feat of performance, but includes all the elements that compounded together makes that rara avis even in this day of fine musicians, a true artist.

Kansas City Journal: March 14, 1935, By Luigi Vaiani

Miss Hess has a *loyal and admiring public* here. On her entrance she was greeted as a welcome friend. And her contribution was made the *recipient of one of the longest and perhaps the warmest demonstrations of the season.* It seems superfluous now to praise this fine pianist's consummate artistry. It is, indeed, as *an artist first and foremost* that she impresses the listener. A sensitive appreciative musician and a mature technician, minus the bravado of the exhibitionist, the sheer beauty of her playing was an unfailing delight throughout.

Kansas City Times: March 14, 1935, By M. K. P.

The brilliancy of her contrasts, the inexhaustible beauty of her playing, disclosed *the richness of her musicianship,* which was also demonstrated by the fine sense of form and structure sustained throughout.

Toronto Mail & Empire: Jan. 31, 1935, By Pearl McCarthy

The thousand people who heard Myra Hess last evening *experienced greatness of art.* The large, mental dimensions of her piano playing were clearly felt.

Toronto Daily Star: Jan. 31, 1935, By Augustus Bridle

Miraculous Myra Hess raised a large audience to a pitch of enthusiasm accorded to only the few most eminent pianists.

Toronto Globe: Jan. 31, 1935, By Lawrence Mason

Myra Hess gave her yearly piano recital in the auditorium last evening to a remarkably enthusiastic audience of critical calibre. *This artist has become a "cult"* and possesses such a sincere wholesome approach to her subject that an emotional response is felt throughout he rentire audience. The least that one can say is that she is *the Carreno of her generation.*

FOR DATES SEASON 1935-36
communicate *NOW* with
Exclusive Management
ANNIE FRIEDBERG
250 West 57th Street New York City
Steinway Piano
Columbia and Duo-Art Records

Opinions of appearances in other cities will follow

YES! **Another Session of the A. Y. CORNELL**
SUMMER SCHOOL OF VOCAL INSTRUCTION
SIX WEEKS' SESSION **ROUND LAKE, N. Y.**
JULY 1—AUGUST 10 (Eight miles from Saratoga Springs)
For full details, terms, etc. Apply Secretary, A. Y. Cornell, 607-608 Carnegie Hall, New York

CHICAGO
CONSERVATORY

Edgar Nelson, President
Glenn Dillard Gunn, Artistic Director
Edgar A. Brazelton, Dean
Richard Czerwonky, Vice-President
Frank Laird Waller, Vice-President
Loro Gooch, Treasurer-Manager

DR. GLENN DILLARD GUNN

"Master Pedagogue of Chicago"—(James Gibbons Huneker)

Artistic Director

Announces the Special Engagement *for the* SIX WEEK SUMMER SESSION

Monday, June 24 to Saturday, August 3

MARK HAMBOURG
(of London)
World Famous Pianist

SOLON ALBERTI
(of New York)
Distinguished Vocal Authority
(Four weeks engagement only—July 1 to July 27)

JAN HAMBOURG
(of Paris)
Eminent Violinist

• •

"Chicago Conservatory is a Provisional Member of the National Association of Schools of Music"

For further information regarding tuition rates, reservation of time, and descriptive circulars regarding the above artist teachers, address LORO GOOCH, Manager, 11th Floor, Kimball Hall, Chicago.

Tonal Programs of Brussels Exhibition Show Lack of International Spirit

Many Countries Musically Unrepresented—Emil Sauer Still Has Magnetic Charm—Orchestral Concerts, Soloists, Chamber Music, and New Compositions Give Pleasure

BRUSSELS.—The musical program of the International Exhibition now going on in Brussels does not have the scope that is justifiably to be expected of a fair that pretends to embrace the world. The plums, it should seem, have not been evenly distributed, and it is to be hoped that before many days a larger and more internationally musical layout will be announced. Thus far we have the promise of fourteen symphony concerts, twelve chamber music concerts, fifteen organ recitals, and five concerts of ancient music. One of these will be an Italian program, another a Swedish. Both are appropriate, but where are Spain, France, Germany, Russia, England, America, Austria? What an opportunity—instructive as well as profitable—to make known the creative and interpretative activities of these and other countries. It remains to be seen what Paris will do in 1937.

PIANO PATRIARCH ACCLAIMED

Defauw's fifth subscription concert afforded us the opportunity of admiring Emil Sauer, Grand Old Man of the Piano. Although Sauer has seen seventy-four summers, his ascendancy over the public has lost none of its power. He still can magnetize his listeners with those remarkable fingers of his. His performance of Liszt's concerto in A, as well as a group of pieces by Brahms, Schumann, Chopin and Sauer, was a rare lesson in piano playing, and a sheer delight. At the same concert Defauw introduced his audience to Stravinsky's Pulcinella, a charming set of pieces, admirably performed.

JONGEN GOES FORWARD

The twenty-sixth concert of the Cercle Musicale des Amateurs, under Léon Jongen, met with considerable success. There were programmed: Meistersinger prelude, Ma Mére l'Oye (Ravel), Pelléas et Mélisande (Fauré) concerto in B flat, for organ and orchestra (Handel), and organ symphony (Saint-Saëns). René Tellier was the much appreciated organist.

Léon Jongen is in his element when conducting and promises to come to the fore in that line of endeavor. The details of each and every motif in the Wagner prelude were well in relief; the Ravel was performed with exquisite finesse; Fauré's music seemed all too short; and if I cannot personally enthuse over the Saint-Saëns third, I can gladly report it was played with becoming sweep and eloquence.

ROBERT LEDENT COURSE CONCLUDED

The Robert Ledent series has closed. The object of this organization is to make small orchestral works better known in Brussels, and on this occasion Ledent offered satisfying readings of Handel, Haydn and Mozart. The soloist was Suzanne de Gavre, soprano, who has been singing with marked success at the Monnaie all season and who now made her concert début—also highly successful. The voice is pure, homogeneous and well trained, while the choice of songs (Nightingale by Handel, Seraglio aria and Halleluiah by Mozart) had obviously been dictated by external considerations.

BUSCH QUARTET HEARD

Among other important musical events was the concert of the Busch Quartet. They performed quartets by Brahms (C minor, op. 51, No. 1), Mozart (A major, Köchel 464) and Beethoven (C minor, op. 59). The general impression prevailed (and it is also my opinion) that the interpretation of the Mozart quartet was not satisfactory. The Brahms and Beethoven, on the other hand, were delivered in masterly fashion and the great success scored by the group was well merited.

At the National Society of Belgian Composers' concert, an interesting quintet for piano and strings by Ernest d'Agreves was played by Robert Van Tomme and the Zimmer Quartet. Three good piano pieces, nocturne and two Humoresques by Guillaume Frémolle, performed by Armand Dufour, are also worthy of notice.

The Association of Young Belgian Musicians gave an all-Mozart concert consisting of symphony in G (318), E flat concerto for two pianos and orchestra (K. 365), three Marches for orchestra (K. 408) and Coronation Mass for solos, choir, organ and orchestra. Marcel Baesberg conducted. Lydia Vanderlinden and Georgette Maebe were the pianists. SYDNEY VANTYN.

Nelson Eddy Sings with Detroit Orchestra

American Baritone Welcomed in Broadcast Concert — Lecture-Recital on Russian Music a Feature

DETROIT, MICH.—Nelson Eddy, baritone of concert, radio and screen fame, was heard in the twenty-sixth Ford Sunday Evening Concert played by the Detroit Symphony Orchestra with Victor Kolar conducting. Mr. Eddy made his screen début in Detroit the current week he sang here, in Naughty Marietta and, needless to say, the feminine portion of the visible audience was all aflutter. Mr. Eddy makes a fine appearance and has a magnificent voice which he uses with consummate artistry. He was at his best in Halleluiah Rhythm by Wolfe. The orchestral and choral selections were exceptionally interesting.

Poldi Mildner, Viennese pianist, offered a recent concert at Masonic Temple, for a capacity audience. Her program was an exceedingly ambitious one.

Russia Sings, a lecture-recital by Albert Rappaport, tenor, formerly of the Chicago Civic Opera Company, and Dr. Alexis F. Kall, lecturer, closed the 1934-35 Town Hall Series held at Cass Theatre. This lecture-recital traced the musical history of Russia from Glinka to Moussorgsky and Tschaikowsky to Stravinsky. Dr. Kall, former professor of history at the University of Petrograd and doctor of music of the Leipsic University, was the narrator. The Cass Theatre was filled to capacity by members and a few guests.

Wilhelm Middelschulte, composer and organist, who divides his time in America between the Detroit Conservatory of Music and Chicago interests, is leaving to give a series of recitals in Germany, Switzerland and various other European countries between June 1 and September 1.

Detroit Conservatory of Music students of Elizabeth Johnson's artist class have been heard this season. Leona Hahnke, composer and pianist, gave a program at the Detroit Institute of Arts recently, exhibiting musicianship in Bach's prelude and fugue in A minor, a Beethoven sonata, Schumann's Carnaval, and Liszt's Hungarian Fantasy.

R. C. B.

Damrosch Anniversary Honored at Hippodrome Russian Opera Evening

The fiftieth anniversary of Walter Damrosch's début as a conductor was commemorated again in New York on April 29, this time by the Art of Musical Russia Company at the Hippodrome. Scenes were presented from the five Russian operas given by this organization at Mecca Temple in March. During the program Mrs. Harold Vincent Milligan and Ivan Ivantzoff presented to Mr. Damrosch a parchment bearing the signatures of the company's singers as a testimonial to his services to art. Mr. Damrosch spoke briefly in appreciation of the honor. The evening was a benefit for the Musicians' Emergency Fund.

The prologue and third act from Rimsky-Korsakoff's Coq d'Or brought Alexis Tcherkassky as the King, Janice Davenport, the Queen, and the characters completed by Mmes. Shvedova and Rossoff and Myron Taylor. In the Kromy scene from Moussorgsky's Boris Godounoff, Ivan Ivantzoff took the rôle of Dimitri, with Messrs. Shvetz, Vallini, Vitis and others. Edwina Eustis and Jeanne Palmer Soudeikine (the latter singing with the company for the first time) were the Countess and Lisa in scenes from the first and second acts of Tschaikowsky's Pique Dame. The part of Herman was sung by Mr. Ivantzoff. Dora Boshoer, Karen Olsen, Alexis Tcherkassky and Ivan Velikanoff presented the first scene from the second act of Eugen Onegin. The closing offering was the Polovetzkian scene of Borodin's Prince Igor. The vocal principals included Vasily Romakoff, Marguerite Hawkins, Michael Shvetz and Nadine Fedora. Heading the ballet were Georges Chaffee and Mmes. Schwenker and Wolfson.

Conductors of the evening were Alexander Smallens, Nikolai Sokoloff and Eugene Fuerst. Mr. Sokoloff, who heads the New York Orchestra and formerly conducted the Cleveland Orchestra, on this occasion made his first New York appearance as an opera conductor.

This evening of Russian music drama was colorful, dramatically well presented, and musically of a high standard. The audience, one of large proportions, applauded warmly.

S. K.

Reading, Pa., Scene of Bach Festival

Norden Conducts St. Matthew Passion and Mass in B Minor with Choral Society and Assisting Soloists

READING, PA.—On April 27 and 28 a Bach Festival was given by the Reading Choral Society (N. Lindsay Norden, conductor), which will probably be the first of an annual series of festivals. There were three concerts, all held in the Reading Senior High School, Saturday night's performance being the St. Matthew Passion; on Sunday afternoon the Mass in B minor was performed. The opening concert, Saturday afternoon, was a program by the musical organizations of the Reading School District.

Soloists with the choral society were Louise Lerch, soprano; Paula Heminghaus, contralto; Arthur Kraft, tenor; Fred Patton, bass; with Daniel Weidner, bass, joining the group for the St. Matthew Passion. In their exposition of both of these monumental scores, Mr. Norden and his forces scored an impressive musical achievement. It is possible to generalize because the singing on the two occasions was of uniform excellence, the result of long association between Mr. Norden and the society, a combination of masterly directing with alert and flexible response that makes for finished and unified projection at all times. The contrasting nature of the two expressions of Bach's genius—the sombre tragedy of the Passion and the exultation and grandeur of the Mass—gave auditors opportunity to observe the tremendous scope of Bach's powers. The Mass was shortened, but, thanks to Mr. Norden's taste and familiarity with the score, the cuts were judiciously made.

Of the soloists, Miss Lerch acquitted herself with distinction; Miss Heminghaus, heard here for the first time, proved a singer of outstanding merit and endowments; Mr. Kraft sang with clarity and fine tone; Mr. Patton, with sonority and richness. The chorus (which was organized in 1875) dominated the musical scene, as is proper in these compositions, their work being especially outstanding in the *a cappella* parts.

Instrumental support was provided by a symphony orchestra from the Reading Symphony and the Philadelphia Orchestra. Carroll W. Hartline was at the organ; Chester Wittell, at the piano. Under Mr. Norden's expert guidance, choral and instrumental elements blended in notable musical entity. His handling of the orchestra was exemplary. The festival was attended by a throng which gave every evidence of appreciation, although applause was precluded, except during the intermissions and at the end of the programs, owing to the nature of the music.

The opening event (which was listed on the printed program as "Miscellaneous Concert") brought the Senior Orchestra and the High School Orchestra (Fred Cardin, conductor) and choral groups under the direction of Kathryn Hassler. Elmer Piper, baritone, sang a solo, Forever with the Lord, by Gounod. Among the orchestral numbers was Haydn's London Symphony, and the vocal ensemble list included music by Bach and others. This concert was a worthy preface for the rest of the festival. Ralph Fisher Smith is director of music in the Reading School District.

The success of the festival is attributable in a large part to the musicianship, zeal and devotion of Mr. Norden. He has often led this chorus in Bach works, constantly developing their ability as a medium for this superb music, and the annual festival is the logical outcome of his labors. R. A.

STEFAN SOPKIN
VIOLINIST
Will Teach June 10 to Aug. 10
REPERTOIRE ENSEMBLE
ADVICE ON TEACHING
Cincinnati Conservatory, Cincinnati, O.

Foreign News in Brief

The Trojans for Scotland

GLASGOW.—Under the auspices of the Glasgow Grand Opera Society, The Trojans, by Berlioz, was presented here on March 18—its first performance in Scotland. The work, which comprises two parts, The Fall of Troy and The Trojans at Carthage, has been translated by Professor Dent of Cambridge University. The staging was by M. Williams, scenery and costumes by the Glasgow Art School. An orchestra of seventy was conducted by Erik Ghisholm, English composer. R. P.

Geneva Premiers Oratorio

GENEVA.—The first world performance of Saint Francis of Assisi, an oratorio by Henri Gagnebiu, literary text by Paul Budry, has been given here. The work, remarkably thought out, homogeneous and modern in the best sense of the word, scored a complete success. The participants were the Suisse Romande Orchestra (Ernest Ansermet, conductor), a local chorus, Yves Tynaire (baritone), and Pierre Bernac (tenor). The composer is director of the Geneva Conservatory. G. P.

Françaix Wins Prize

MARSEILLES.—The Chamber Music Society of this city has awarded its annual prize to Jean Françaix, French composer, for a string quartet. R. P.

Richter Opera Created

STETTIN.—Taras Boulba, opera in three acts and five scenes, libretto by Johannes Kempfe (after Gogol), music by Ernst Richter, was recently created by the Stettin Opera. R. P.

German Piano Industry on Up-Grade

BERLIN.—According to statistics, the manufacture of pianos in Germany, which had declined considerably in 1928-1933, showed a marked increase in 1934. The five per cent. falling off in the exportation of German pianos has been more than compensated by sales within the country, it is said. R. P.

Monte Carlo Opéra Opens Brilliantly

MONTE CARLO.—The first gala performance of the local opera season was Rigoletto, with Desi Halban Kurz (daughter of the Viennese singer Selma Kurz) as Gilda. R. P.

Rhené-Baton on Tour

PARIS.—Rhené-Baton, formerly conductor of the Pasdeloup Orchestra, is fulfilling engagements as guest conductor in southern France, Jugoslavia, Italy and Russia.

Art in Africa

ALGIERS.—The Municipal Opera recently staged Andrea Chenier, by Giordano, its first performance in Algiers. M. Wertenschlag conducted.

Bruneau Monument to Be Erected

PARIS.—Under the presidency of Henrl Rabaud, director of the Paris Conservatoire, a committee is raising funds for a monument to the late Alfred Bruneau, French composer, author of L'Attaque du Moulin and other operatic and symphonic works. I. S.

Wagner Letters Unearthed

BERLIN.—The discovery has been made of five letters written between 1840 and 1846 by Wagner to Meyerbeer, in which the composer of Lohengrin discloses great respect for the composer of The Huguenots—respect which he relinquished not long thereafter.

Zweig Helps Jewish Charities

AMSTERDAM.—It is said that Stefan Zweig, who is an Israelite, intends to donate the proceeds of his author's rights as librettist of Richard Strauss' new opera, The Silent Woman, to Jewish charities. The opera will be created in Dresden next June.

Madrid Opera Season Opens

MADRID.—The Theatre Calderon inaugurated its season of Italian opera with Traviata, Rigoletto, and The Barber of Seville.

Blanche Marchesi Gives London Song Recitals

LONDON.—Blanche Marchesi was heard in two song recitals of an artistic nature at Maud Allan's Private Theatre, Regent's Park. The events had many striking features, including novel staging and lighting effects. Mme. Marchesi, gowned in gray tulle, was seated in a high antique red chair, draped down one side with blue and gold satin cloth on which was thrown rose colored lights, which varied to red or green, according to the mood of the numbers she sang. A music stand, also draped in satin, stood before her, holding a big silver book. Except for candles there was no other lighting, the audience being in darkness.

The two concerts brought different programs, but both were divided into groups entitled Mystic, Tragic, Heart's Agonies and Joy, and the singer's sterling art shone forth in her interpretations of old French and English songs, German Lieder, modern English and French, and folk-songs. Moura Lympany was at the piano, and violin obbligato was furnished by Beatrice Huckell. Distinguished audiences attended and gave every evidence of delight. S. K.

Prince Knights Cellist

MONTE CARLO.—Umberto Benedetti, cellist to the Prince of Monaco, has been made a Knight of the Order of Saint Charles of Monaco. The honor was bestowed upon him by the Prince. S. J.

Rare Scarlatti Manuscript Restored

LYONS.—Ennemond Trillat, pianist, has completed his revision of an unpublished manuscript by Alessandro Scarlatti, entitled The Martyrdom of Saint Ursula. The work was performed by the Academy of Lyons in the early part of the eighteenth century, and the manuscript (property of the Municipal Library of Lyons) is considered one of the most precious Scarlatti documents in existence.

Dutch Chamber Opera

AMSTERDAM.—The Chamber Opera Company of this city has successfully produced Café Cantata (Bach), The Lawyers (Schubert) and The Wood Thief (Marschner).

Paris Has Taxi Radios

PARIS.—As a result of recently granted ministerial permission, Parisian taxis are now being equipped with radio sets. The consensus of opinion among taxi-taking people is that "measures to prevent accidents would be more timely."

Conservatoire Honored

PARIS.—The National Conservatoire of Music and Dramatic Art has been awarded the French Legion of Honor decoration. The distinction was accorded the National Conservatoire in recognition of its artistic and intellectual prestige, and of the sacrifices it made during the World War, when over one hundred of its members fell in battle.

Vienna Friends of Music Elect Kabasta Concert Director

VIENNA.—The Society of the Friends of Music has appointed Oswald Kabasta, head of the musical division of the Austrian Radio (Ravag) and Professor at the State Academy of Music, director of its concerts.

Burdino Appears in Operetta

PARIS.—Tenor Andre Burdino, returned to Paris from guest appearances at Toulouse, Marseilles, Nice, Angers and Rennes, has been engaged to create the leading rôle in La chanson du Bonheur, a Franz Lehar operetta to be produced at the Gaité-Lyrique next October. In the meantime Burdino will continue his engagements in Paris, Nice, Belgrade, Zagreb and Prague. I. S.

Pasquier Trio at Strasbourg

STRASBOURG.—The Chamber Music Society of this city presented the Pasquier String Trio in a concert of classical and modern music. An outstanding performance was a trio by the late Jean Cras.

Fitelberg for Polish Radio

WARSAW.—Fitelberg, Polish composer-conductor, has been appointed director and orchestra conductor of the Polish radio.

Roussel Féted at Strasbourg

STRASBOURG.—The Friends of the Conservatory Society called Albert Roussel to Strasbourg to conduct a concert of his works, at the Conservatory. The "festival" consisted of symphonic works, chamber music and songs by Roussel.

Monaco Prince Honors Gunsbourg

MONTE CARLO.—The Prince of Monaco recently awarded Raoul Gunsbourg the decoration Commander of the Order of Saint Charles, in recognition of his services as director of the Opéra of Monte Carlo, which post Gunsburg has held and filled with rare distinction for forty-two years. S. J.

STEINWAY AWARDS

FOR PIANO STUDENTS

STEINWAY & SONS, of 109 West 57th Street, New York, are pleased to announce that, by special arrangement which they have entered into with the NATIONAL PIANO-TEACHERS' GUILD, INC., of 6 East 45th Street, New York, the piano pupils of the members of said Guild to whom certificates may be awarded by the Guild as participants in the Guild's National Piano-Playing Tournament will also receive certificates from Steinway & Sons, graded according to the ratings shown on the Guild's certificates.

These Steinway certificates will cover the period of three years, each year separately, and will have substantial values to the holders thereof in part payment of new Steinway Grand Pianos, with the new accelerated Steinway action, as follows:

	First Year	Second Year	Third Year	TOTAL
Serious Student Certificate	$30	$30	$30	$ 90
Good Rating Certificate	40	40	40	120
Red Seal Certificate	60	60	60	180
Blue Seal Certificate	70	70	70	210
Gold Seal (Red Star) Certificate	80	80	80	240
Gold Seal (Blue Star) Certificate	90	90	90	270
Gold Seal (Gold Star) Certificate	100	100	100	300

A holder of a Gold Seal (Gold Star) certificate covering three years, therefore, may obtain a credit of as much as $300 toward the purchase of a new Steinway Grand Piano, and such a credit is restricted only in so far that it cannot exceed twenty-five percent of the net cash retail price of any one new Steinway Grand Piano in any one purchase.

Any piano pupil of a teacher who is a member of the Guild may enter the Tournament for any one year or for all of the three years.

Further information will be gladly supplied by Steinway & Sons or any one of their representatives throughout the country.

This is an unusual opportunity for talented, earnest students of the piano to obtain a new Steinway Grand Piano of the most modern type at a very material concession in price, and is offered in the hope that it will stimulate interest in piano playing and aid students in the acquisition of an instrument that will complement their means of study in a high degree.

▼

STEINWAY & SONS,

STEINWAY HALL,

109 West 57th Street, New York

The Instrument of the Immortals

MUSICAL COURIER
Weekly Review of the World's Music

Published by the
MUSICAL COURIER COMPANY, INC.
Steinway Building, 113 West 57th Street, New York
GEORGE H. HILBERT, President
Telephone to all Departments: Circle 7-4500, 7-4501, 7-4502, 7-4503, 7-4504, 7-4505, 7-4506
Cable address: Musicurier, New York

LEONARD LIEBLING.....Editor-in-Chief
HORACE JOHNSON.....Managing Editor
WILLIAM GEPPERT
RENE DEVRIES (Chicago)
CESAR SAERCHINGER (London)
IRVING SCHWERKE (Paris) } .....Associate Editors
J. ALBERT RIKER.....General Representative

CHICAGO AND MIDDLE WEST HEADQUARTERS—JEANNETTE COX, 220 to 220 Orchestra Building, 220 South Michigan Ave., Chicago. Telephone, Harrison 6110.
BOSTON AND NEW ENGLAND HEADQUARTERS—MOSES SMITH, 26 Musoum Road, Boston. Telephone, Garrison 0072. Business Representative: Knight Prophett, 619 Washington St., Wellesley, Mass. Telephone 0480-R.
PARIS AND GENERAL EUROPEAN HEADQUARTERS — IRVING SCHWERKE (in charge), 6 Square Leon Guillot, Paris (XV). Telephone, Vaugirard 48-24. Cable address, Musicurier, Paris.
LONDON, ENGLAND—DOROTHY HUTTENBACH, Panton House, 25 Haymarket, S. W. 1. Telephone, Whitehall 1957. Cable address: Musicurier, London.
VIENNA, AUSTRIA—GEORG KUGEL, 1 Rosenderferstrasse 12. Telephone V 44-0-22.
Amplification of the foregoing list will be found on page three of this issue. For names and addresses of other American Offices, correspondents and representatives apply at the main office. European addresses will be furnished by the London office.

SUBSCRIPTIONS—Domestic, Five Dollars. Canadian, Eight Dollars and Fifty Cents. Foreign, Six Dollars and Twenty-five Cents. Single Copies, Fifteen Cents at Newsstands. Back numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago, Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Bream's Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States, and in the leading music houses, hotels and kiosques in Europe.

Copy for Advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday one week previous to the date of publication. The advertising rates of the MUSICAL COURIER are computed on a flat rate basis, no charge being made for setting up advertisements. An extra charge is made for mortising, notching, and layouts which call for special set-ups.

Entered as Second Class Matter, January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

The editors will be glad to receive and look over manuscripts for publication. These will not be returned, however, unless accompanied by stamped and addressed envelope. The MUSICAL COURIER does not hold itself responsible for the loss or non-return of contributions.

New York May 11, 1935 No. 2860

Nature is tuning up for its annual Spring Symphony, with obbligato of songbirds and sunshine. Melodically and harmonically speaking, Nature never has turned modernistic.

—o—

National Music Week ends today. That is no reason, however, why the bulk of our people should not cultivate good music also during the rest of the weeks in the year.

—o—

When Jascha Heifetz was in London last month he recorded the Glazounoff concerto in A minor. The following item appeared in Spike Hughes' Gramophone Notes in the Daily Herald: "Szigeti heard these records the other evening and when they were finished he remarked: 'He plays like an angel.' And that is a remark I like to hear from one idol about another."

—o—

A Disastrous Tax Proposal

The proposal which has come up before the New York City Board of Aldermen to tax all professional and technical schools and teachers, including those in the field of music, can only be regarded as a short-sighted and highly unfortunate one.

The New York Music Teachers Defense Committee has acted promptly to bring the folly of the proposal to the attention of the city fathers. The officers and council of five authorized the sending of a letter to the Mayor and every member of the Board of Aldermen, from which one may quote the following trenchant paragraphs:

"The question of taxing and licensing music and dancing teachers has come up before the municipal authorities twice previously, and has aroused the city's interest and caused widespread discussion. Each time the unsoundness, impracticability, and more especially, the seriously detrimental effect of any such action, has aroused vigorous protest. In view of these previous attempts, the present suggestion to broaden the scope of the taxation on education seems to this defense committee, organized in 1933, incomprehensible. It is diametrically opposed to the American principle, which is to support education through taxing society, while the contemplated bill proposes that education shall be taxed to support the government.

"We fully realize the difficulty confronting the city administration in its efforts to raise sufficient funds to operate the municipality; we have a real understanding of the responsibility of meeting the problem, and we are reluctant to take any action which will add to the difficulty of the task. Yet the harm which would result from even the first step toward taxing education is so apparent and far-reaching that we are obliged to mobilize the entire power of the groups behind the Music Teachers Defense Committee and to marshal the forces of all educational interests and their millions of friends and sympathizers. The issue is clean-cut and fundamental, and we must meet it."

The further argument is made that to tax the private teaching profession, already suffering from the competition of greater specialization in the public schools and from the free instruction given by the Works Division of the Relief Administration, would be to impoverish a large number and to penalize instead of encourage educational activities. It is highly probable that the measure would defeat its own ends, as many teachers would feel obliged to leave New York and establish their activities elsewhere—not to mention the number which might be forced to accept relief.

Reference is made to the energetic defense campaign organized two summers ago against a similar proposal and the prophecy is made that passage of the measure "would cause a storm of protest not only from professional organizations but from civic bodies as well." A formidable number of organizations in the music field are affiliated in the defense campaign.

The Musical Courier condemns this proposal and adds its voice to the influential groups of musicians determinedly arrayed against such a law.

—o—

College a Menace to Music Study?

A dolorous plaint received from a teacher of long standing in an Iowa community stresses a problem that doubtless exists in some form for many of the pedagogical folk.

Says this writer: "I have taken the Musical Courier for more years than I like to admit. I value it very highly, and through it feel that I know you a little. . . . You cannot be bothered, I know, with trying to make the Courier fit every person's desires. But I do wish that it could devote a little space to the work of the private teacher out here in the Middle West.

"We cannot all have famous pupils. As soon as we get them up to where they are really well trained and can play well and show real promise, they are old enough to go away to college. And, believe it or not, this going away to college has spoiled more good musicians than I like to admit. For it ought not be so. Higher education should foster and develop love of music instead of doing as it does all too often—squeeze it entirely out of the student's life, and offer nothing really vital in its place."

This letter contains suggestive criticism. It would be well for members of college music faculties to ponder the matter with some care. They should ask themselves bluntly (and answer the query truthfully) whether teaching of music is done in such a way as to hold its own with other subjects in college. Further, are they utilizing their opportunities for making musical activities as attractive as possible? Are choral, orchestral and other forms of tonal expression carried on with such energy and good fellowship that they spell fun instead of work to the students?

Teachers may, of course, be hampered by others. Coöperation from administrative officers of the college and of their colleagues in other fields is necessary if music is to enjoy the prestige which it deserves in the list of studies. But, more than this, it requires an intelligent attitude toward music on the part of students.

The deans of fine arts colleges ought to revise their curricula so that a minimum course in musical appreciation would be a required study. Furthermore, if a freshman arrived in college in a state of complete musical illiteracy after passing through elementary and preparatory schools (most of which give a few of these rudiments), he might profitably be required to take a brief tonal course resembling those in grammar and other elements of English reserved for the retarded writers of the vernacular. Even if his malady was supposed to be so-called "tone-deafness," perhaps something might be done for his appreciation. If students are fortunate enough to learn to sing well or to play some instrument in early years (exclusive of the ukulele, the saxophone or the jazz piano), a plan should be speedily devised to discourage the dropping of these activities on entering college.

It is primarily because the *mores* of student life in America are in some instances on the level, culturally, of the taxi dance hall and the prize ring that a musically-trained student is afraid to be "different" from his or her fellows in this matter of tonal preferences. Except for the conservatories, where a special kind of technical knowledge prevails, it is remarkable that in what are supposed to be centres of erudition, where the arts of fine living are taught, the only music to be heard is jazz. This is music for the most part reduced to a deadening level of standardization, in rhythm, themes, harmonization. No wonder the erstwhile piano or voice student, returning home after a year of this sort of thing, has almost forgotten what true melody is like, and tends to look upon his early training with a form of indulgence. He will consider it a grave error to have spent his early years in something that does not prepare him for "life."

Even if formal musical instruction is given in classes, it is not enough if the student spends all his free hours listening to the debased form of popular music. For habits are formed by the preponderating acts. The parallel in a literary field would be that, while the student attended lectures on Beowulf and Chaucer, he would spend all his time reading dime novels or detective fiction. This actually does obtain in many cases, a fact which explains why the lessons of the classroom vanish after a short time and the habit of reading pulp fiction becomes established in maturity.

In order to train a nation of music-lovers, the colleges must be administered and run by persons who sympathize with artistic expression, are themselves discriminating (as many academic and scientific specialists are not) in tonal matters. The music department must not, in its turn, carry on as a highly technical division, making a mystery of its lore, but must attempt to popularize good music by stressing its functional side in the life of all the people. Finally, some effort must be made to "expose" all students to at least a minimum of musical experience, in order to gain appreciation. And the student with a natural bent in the direction of such expression should also be encouraged, rather than penalized.

If these obvious matters were attended to, thousands of worthy private teachers, who toiled for years during the impressionable period of their young charges to impart some of the beauty of music, would not be saddened in finding their efforts cancelled by the callous influences of college life.

—o—

New Vistas for the Artist

New possibilities for the creative artist have been opened by a number of remarkable inventions produced during the last decade. As Anita Brenner relates, in an article in the New York Times Magazine, "forms never shaped before, sounds contained in no instrument, materials, textures, colors called into being by man—these are some of the things cast up on the doorstep of art by science and its offspring, mass industry."

Insofar as these developments concern music, one may quote the interesting paragraphs devoted to the aural department by this writer:

"The new instruments that musicians and physicists experiment with are electrical, almost surely for use in connection with the radio. Of these, there are legion. The Theremin, the Ranger organ, the Meissner Electrachord, the Thermin 'musical stage.'

"The Electrachord combines features of the piano, organ, phonograph and radio. The Ranger organ, according to its inventor, makes 'an entirely new type of tone, which composers have not as yet written to,' because each note can be controlled, amplified, changed, individually; 'the fade-out tones are especially novel. They either gradually fade out, as would a piano tone, for example, or they change their character slowly, after being struck.' The Theremin musical stage combines music and dancing.

"Other devices combine light and sound, and others use light instead of sound, combined with color. One of the better-known instruments of this sort is the Clavilux, with which the inventor gives 'light and color concerts.' And most of these contain possibilities of combination with the movies and the radio, combinations which would give rise in turn to entirely new arts. But they would all be pinned, as are the movies and the radio, to the principle of mass-art."

Miss Brenner's catalogue of devices that may revolutionize the art of sound omits another remarkable new contrivance, perhaps because she wrote before it was placed on the market. This is, of course, the electrical pipeless organ, invented by Laurens Hammond of Chicago, and recently introduced to the public at the Industrial Arts Exposition held at Rockefeller Centre, New York City. Features of the instrument include a great dynamic range and variety of tone, including some tones previously heard only from orchestral instruments, and tone-colors not attainable hitherto. Operated by electricity, but without pipes, reeds or other vibrating parts, the pipeless organ is played like the familiar instrument of the choir loft and the motion picture theatre. But it takes up only part of the space required by the regulation upright piano, and the cost of its operation is less than a cent an hour.

Remarkable new vistas for art are opened by the new musical instruments, with their great extension of dynamic range and subtlety of tonal subdivisions. The old question of musical "inspiration" will no doubt continue to plague the artist. For in the long run he must find great music within his own soul. But he now has superb means to communicate his impressions of the universe to the increased audiences which these instruments will create.

VARIATIONS

By Leonard Liebling

Two letters have just reached the editor of the Musical Courier, and I would like to answer them in this place at once.

First of the communications is from an old friend, a New York teacher, one of whose pupils appeared not long ago at an important out-of-town concert.

The teacher wrote me about the success of the pupil and asked that I mention it in Variations. I did not do so, and in time received the aforementioned missive, a decidedly severe reprimand. One of its passages read: "I took it upon myself to make the request because you have often asked in Variations for contributions. I thought that I could expect a favor because of our long friendship; but at any rate, I felt that you might like to record the achievement of a gifted young American artist. . . . I used to be an advertiser in the Musical Courier, and hoped that you would consider that fact."

My friend has an entirely wrong notion as to the practises and ethics of this Variations page.

It is not a news department; it never asked for contributions, although it welcomes them when they are of suitable kind. Furthermore, Variations tries not to be swayed by its friendships, and is positively not influenced by advertising considerations. Finally, Variations does its own selecting of the matter that appears in the department, and invariably rejects material which comes with a direct request for publication.

If any exceptions have been made in those rules, they occurred at my sole discretion, with no sense of obligation to friends or to the advertising branch of the Musical Courier.

The publication of an out-of-town solo appearance is usually taken care of by the correspondent of the city in which it occurs. Should the item not be included in such an article, and is sent directly to the Musical Courier, the jurisdiction falls to the news editor; or if the material seems to be "publicity" rather than news, it is turned over to the advertising manager.

As a matter of fact, the notice contributed by my friend was considered news, and received space in the department called I See That even though neither he nor his pupil is an advertiser in the Musical Courier.

And now I think that my friend owes me an apology and a box of cigarettes. I prefer Chesterfields (no adv.).

* * *

The second of the letters is from a composer, who sent me some works for review. I had no time to examine them and after a few weeks, along came the communication, taking me to task, and saying: "I have been told several times since forwarding my works to you, that the policy of the Musical Courier forbids the notice or comment on the creations of a composer who does not advertise in your paper. . . . However, I sent the music to you as a musician and critic, and really wanted your comment as to its usefulness."

Of course the Musical Courier has no such policy, and to prove it, a favorable notice of some of that composer's music appeared in our columns exactly 1½ years after that individual had stopped advertising with us.

We receive many hundreds of compositions annually, from advertisers and non-advertisers. We also carry dozens of valued advertisements from publishers who naturally expect their output to be reviewed—strictly on the basis of merit—as soon as possible after issuance. That seems to be a not altogether unreasonable proposition.

In time we get around to reviewing everything that we look upon as worth while, but again let me repeat that the decision rests solely with us. The fact that music is sent to us gratuitously, puts us under no obligation to write about it.

We run our New Music Department usually only once in the month, and space restrictions control its length. Sometimes there are long delays before even meritorious works find their turn for review.

Merely as a sensible question, let me ask my correspondent whether fairness should not prompt a musical journal to give at least time preference to advertising publishers and composers over non-advertisers? What could be wrong with such a procedure?

However, I was asked "as a musician and critic" to give my opinion regarding the usefulness of the music sent to me by the writer of the letter. I am glad to state that it is useful.

* * *

The reader will kindly pardon the public linen-washing. It is done only because the two epistles in question represent a small percentage of the total of such scoldings received by the editor.

* * *

I have asked five literary editors on daily and other publications whether they review advertised books sooner than others, and the answer in each case was affirmative.

A few years ago, the leading daily newspapers of New York announced that they would no longer review concerts which were not advertised in those publications. That was a shock, even to me.

* * *

Julius Gold, eminent harmony pedagogue and musicologist of San Francisco, is paying New York a short visit. I first met him years ago on the Pacific Coast and remember how he fascinated me with stories about his celebrated teacher, the late Bernhard Ziehn, of Chicago.

Gold still considers him the world's greatest authority in musical theory and says that Ziehn foreshadowed with chord examples many of the harmonic possibilities that afterward became the formulae of Schönberg and most of the other twentieth century radicals.

One of Gold's recent pupils was young Otto Cesana (now living in New York) who has written two American Symphonies heard this season in concert and over the radio.

"Cesana is the only composer I know," Gold relates, "who does not bring his works to paper after he has created and worked them out mentally. Instead, he registers them on a player piano recording machine, by 'cutting' them directly as they have developed in his mind. After he has corrected the rolls, they are 'copied' into traditional musical notation on regular manuscript paper.

"When Cesana began his serious musical study with me, he was employed by Sherman, Clay & Co., the San Francisco music house, and his job consisted of cutting and correcting standard player piano rolls. That is how he acquired his unique system of 'writing' his own works. When I first asked to see examples of his composing he could not show me a single scrap of paper, but instead produced a bundle of mechanical recordings and reeled them off for me.

"I consider Cesana tremendously gifted and expect him to do truly significant things when he has abandoned his idea that jazz is an essential art factor in true American symphonic expression."

* * *

If there is one thing upon which I pride myself particularly, it is my ability as a draughtsman. In only a few minutes I did the sketch reproduced herewith, as a suggestion for the regular Musical Courier cartoonist.

However, you know how artists are. He curled his eyes in scorn and said, "How do you get that way?"

"Which way?" I parried.

"Well, I mean—it's a rotten drawing and it isn't funny."

"I thought that you might re-draw the picture. And I consider the joke distinctly good."

"What's the joke?"

"It's perfectly plain. There are a couple of birds—"

"Where?"

"Sitting on the telegraph wires."

"I don't see them. What kind of birds?"

"It doesn't matter what kind, does it? Call 'em tomtits if you like, or pelicans. I don't care."

"Which is the front end of the one on the left?"

"Well, one bird says—"

"Which bird?"

"ONE BIRD SAYS—"

"WHICH BIRD?"

"The other bird—any bird. They're listening to radio music coming over the wires. You can see the notes and the electric flashes. The Philharmonic Orchestra is broadcasting, with Toscanini conducting. The one bird, being critical, says—"

"I always knew that critics are queer birds."

"I didn't ask your opinion. The thing is this: Do you wish to do the picture or not?"

"Frankly speaking, no. It has no humor, and anyway, I don't feel the subject."

"You're only sore because you didn't think of it first."

"Aw!"

"Aw!"

And that, dear reader, is the reason why you see my effort published defiantly. I am content to leave it to your judgment and that of all the world.

* * *

Something new from a piano studio—Helen Hall-Hoskinson's, in Clarinda, Ia. On April 20 that teacher presented two pupils in joint recital, Florence M. Hawley and Margaret Ann, the former (aged sixty-six) being the grandmother of the latter (aged eleven).

* * *

"In the New York Herald Tribune of May 5," writes R. A., "I read that Mr. Erich Korngold has rearranged the Mendelssohn score for Midsummer Night's Dream, just filmed in Hollywood by Max Reinhardt. The Herald-Tribune article remarks: 'Of the four familiar excerpts from Mendelssohn's music to Shakespeare's play, Mr. Korngold declared that he done the most with the Nocturne.' The last time I seen one of Mr. Korngold's patched scores was when he had re-wrote Offenbach's music to La Belle Helene, but he didn't do it no good. What I say is, that Mr. Korngold shouldn't ought to fool around another man's music when he can't make it sound no better than what it is the way the man hisself had did it."

* * *

The statement is made by the New York Times (May 5) that the Metropolitan Opera has about $40,000 as a reserve fund for its operating capital in 1935-36. Consoling is the thought that if Herbert Witherspoon lives up to all his announced intentions, most of the $40,000 will remain in America.

* * *

A brash questioner, from Dubuque, Ia., is M. P.: "I see that you people in New York gave an Opera Ball. Is that the sort of party where a fellow has to sing his request when he asks a lady for a dance?"

* * *

Meistersinger may begin to appeal to all Americans when most of them care less for "Mammysinger."

What is an "incognito" in a vocal studio? I am told that a certain singing pedagogue has a novel method of claiming celebrated performers as pupils. When their names come up and the teacher in question is asked, "Are they studying with you?" the answer runs something like this: "Well, I'm not at liberty to say. You see, I have a number of 'incognitos' to whom I give instruction secretly, as their great reputations do not allow them to admit that they are still taking lessons." Well, my dears, I've decided to give classes in snooping—and I here announce, *entre nous*, that my "incognitos" will be Sherlock Holmes, Hawkshaw and Philo Vance.

* * *

The Lambs staged a Chinese Night at their clubhouse on a recent Sunday evening. It was riotous both in entertainment and food and I came away from it with a mixture of emotions, all internal. The Chinese Minister to the United States, Dr. Szee, was the guest of honor, and what he thought of the celebration was well concealed behind his bland facial exterior.

There was whoopee of all sorts in the show put on after the banquet (?) and it ranged from a *quasi* broadcast of *quasi* repute to a Chinese travesty of Uncle Tom's Cabin in which Ralph Locke exhibited a thrilling Oriental accent that could be cut with a Ming saber. When Eliza slipped on the water-pail ice, the Property Man threw newspaper snowflakes on her and chased her with pasteboard bloodhounds. The rope broke when Little Eva was going to Heaven, so she landed in the Netherlands after all. Much more convenient, say I.

Frank Crumit, the Shepherd, was the taskmaster of the evening. He crooked his Lambs into gamboling genially and even crooned Chinese lullabies to quiet them.

Dennis Noble sang magnificently for the crowd of three hundred and fifty, accompanied by our beloved Leonard, and though the Andrea Chenier aria was spouted in Italian the Chinese seemed to like it. I did, at any rate, for *mah jong* are the only words I understand in the language of the Far East—and even those I'm not sure about when I don't win.

As for the Chinese Sweepstakes, they're more of a snare and delusion than the Irish, and not really so exciting.

* * *

My children, I am desolate. The pattern of my precious life was rudely broken on the evening of the Metropolitan Opera Ball, and I feel now that I shall never be the same again.

It all started when the tailor forgot to deliver my dress trousers. I arrived home in a hurry about eight-thirty p. m. on Thursday, May 2, anticipation glowing in my pale cheeks. I bathed and dressed myself in my most luxurious B. V. D.'s, buttoned my fresh gleaming starched shirt—and then started hunting for my trousers. I even searched the kitchen cupboards, but with no good fortune.

Having wasted a half hour in mad disordering I called the tailor shop. It was closed. I dashed on a pair of slacks and rushed for the elevator. In turn I questioned every employee in our apartment house from doorman to engine-room helper. No one knew the home address of the tailor. Finally in desperation I appealed to my friend Sam and he lent me his pants.

Breathlessly I dressed, encasing my pipestems in Sam's best trousers, which were at least three sizes too big for me. However, with the judicious use of three strategic safety-pins at ten p. m. I waddled down to a taxi and started for the Ball.

At last, thought I, I shall be present at this glorious social event in spite of many difficulties. I ruminated too soon, my dears, for suddenly my taxi driver neatly inserted himself in a traffic predicament and a cop belligerently accused him of attempted manslaughter, infringement of the Mann Act, robbery, misdemeanor, and passing four red lights at the same time.

My driver argued with him and got a ticket. I pled with him and got arrested. To the jug I did go and after two uncomfortable hours in which I spoke affectionate words in German, French, Italian, Spanish and Irish, I finally succeeded in removing the clutching hands of the law from my precious personage.

Again I galloped to a taxi, admonishing the driver to deposit me quickly but decorously at the Metropolitan Opera House portals. The man obeyed me to the letter, for he crashed a truck at the corner of Broadway and Thirty-ninth Street, directly in front of the familiar edifice—and I arrived semi-conscious. Nothing could have been more decorous, I say, for nearly all the spirit of play had departed from me.

Slightly disheveled, I presented my expensive pasteboard and entered the Metropolitan Opera House. The pageant was over and everybody was dancing. I was too dizzy to recognize any friends. I climbed the stairs to the lounge for supper. The food was all gone, the room deserted except for waiters clearing tables. So I went back downstairs.

There I met my favorite usher. Quickly I interrogated him. "Tell me," I asked pathetically, "what happened?"

"Not much, sir."

"Did they have a pageant?"

"Oh, yes, sir."

"How was it?"

"Very pretty, sir."

"Who sang?"

"Lucrezia Bori and Rose Bampton and the Hall Johnson Choir."

"Oh," I breathed.

"Yes, sir," he answered.

"Did the ladies look charming?"

"Oh, yes, sir. They had dresses on and jewels all over."

"What kind of dresses?"

"Big ones, sir. That is, the skirts was."

"How about the men?"

"I didn't notice, sir."

"It was a wedding pageant, wasn't it?"

"Yes, sir. There was a Southern plantation house on the stage with Negroes singing and a steamboat whistling on the river, and Mr. Pelletier conducted the orchestra that played Stephen Foster tunes and spirituals. The bride and groom came out of the house and all the people went up on the stage in little groups and had their names called out. Not their real names—the names of the people they were supposed to be. You had to look in the program to see who they really were. And then there was a big wedding cake that was cut and the guests ate it. And then Miss Bori, Miss Bampton, Miss Mario, John Charles Thomas and Jules Bledsoe sang. That was all, sir."

"Quite enough," I answered.

"Yes, sir."

"I think I'll go home now."

"Yes, sir. I would, sir. You don't look yourself, sir."

"I'm not; I'm Sam. That is, the pants are."

Modern Composer: "Take a song to my publishers, Miss Sharp. Key of C major ¾, sol, do, re (measure), mi (measure), sol, fa, mi (measure), re. . . ."

I See That

The SS. Majestic, which sailed from New York on May 2, carried Alexander Brailowsky, Nathan Milstein, Gregor Piatigorsky, Issay Dobrowen and the Kolisch String Quartet. Paul Bechert, personal representative of these artists, was another musically prominent passenger.

* * *

Jascha Bron, violinist, gave a program at the Twentieth Century Club, Buffalo, N. Y., on April 24. With Rose Diamond at the piano, he played numbers by Beethoven, Pugnani-Kreisler, de Falla, Saint-Saëns, Paganini, Achron and others.

* * *

Pietro A. Yon provided the organ accompaniment for his oratorio, The Triumph of St. Patrick, when it was given by the Mendelssohn Club of Rockford, Ill., on March 28. This was the first hearing since the première at Carnegie Hall, New York.

* * *

Alma Witek, leader of the Women's Philharmonic Society Quintet (piano and strings), provided Beethoven's opus 16, for that combination of instruments, at the meeting of the society in Steinway Hall, New York, on March 17. Leila Cannes and Elizabeth Topping were prominent on the program.

* * *

Chiquita Casella, Spanish dancer, was a featured artist at the last meeting of Contemporary Arts, Hotel Roosevelt, New York, with Tonio Selwart, honor guest. She also introduced a new dance, Spanish Village Girl, at the March musicale of the Madrigal Society.

* * *

Mrs. A. K. Virgil conducts her summer class in New York until July 13, when she leaves for a two months' vacation in Europe.

* * *

Margaret Goetz of Los Angeles is offering her visualized musical programs to educational centres, free of charge. The composers featured are Schubert, MacDowell, Mozart, Verdi, Brahms and Wagner; the operas, Faust, Rigoletto, Turandot, Manon, Don Juan, La Boheme, Rosenkavalier, Tristan und Isolde, Rheingold, Walküre, Siegfried, Götterdämmerung, Tannhäuser, Lohengrin, The Flying Dutchman and Parsifal.

* * *

Doris Doe, contralto of the Metropolitan Opera, was the soloist at the final Sunday evening musicale of the season to be held by the Canadian Club at the Waldorf-Astoria, New York, on April 14.

* * *

Eunice Norton's last concert of the current season was a recital which the pianist presented on April 23 in the University Concert Series of Minneapolis, Minn.

* * *

Claire Svećenski, pianist, will give a lecture-recital at Steinway Hall, New York, on May 16, on The Music of Catalonia. Louise Svećenski, soprano-diseuse, and John Alda, tenor, are the assisting artists.

* * *

The New York Light Opera Guild (John Hand, general director and conductor) will present Johann Strauss' The Gypsy Baron on May 14 and 15 at the Heckscher Theatre, New York.

OBITUARY

Charles Manners

DUBLIN.—Charles Manners, managing director of the Moody Manners Opera Companies, Ltd., and a sponsor of opera in English, died here on May 3 at the age of seventy-seven. With his wife, Fanny Moody, Mr. Manners had appeared at Drury Lane and Covent Garden, and afterward organized his own company with her. This developed into one of the leading opera organizations in England. He had devoted himself since 1913 to establishing a national opera in England, with headquarters in London. R. P.

Raouf Yekta Bey

CONSTANTINOPLE.—Raouf Yekta Bey, born in 1871, died here recently at the age of sixty-four. A musical savant, he was known particularly for his contribution to the *Encyclopédié de Lavignac* in which he demonstrated that the theory of Oriental music and that of the Occidental has its origin in Greek musical theory—quarter tones being intervals that were known to and utilized by the ancients.

In addition to the aforementioned study, Raouf Yekta Bey was the author of many works and articles on all aspects of Turkish music, the latter appearing principally in Turkish papers and magazines. Among the various positions he held in the course of his career were: professor of Oriental theory at the Constantinople Conservatory (1920); president of the Commission of Ancient Turkish Music, and president of the Musical Folklore Commission.

He willed his magnificent library to the Constantinople Conservatory, a library unique not only for the number of volumes and manuscripts it comprises, but for its possession of the only existing manuscripts of such works as the treatises of Abd ul Kader Méraghe, and the two most ancient treatises and specimens of Turkish manuscripts, dating from the epoch when Brousse was the capital, and composed by Hidr bén Abdullah and Ahmed Oglon Chukrullah. I. S.

James Johnson

GUELPH, CAN.—James Johnson, father of Edward Johnson, tenor and assistant manager of the Metropoitan Opera, died at his home here on April 30. Mr. Johnson, who was seventy years old, entered the hotel business as a young man, owning the European Hotel here and later the King Edward Hotel. He had a farm near the city where he bred fine sheep. A prominent and influential member of the community, Mr. Johnson was a director of the Guelph Riding and Driving Association and a patron of sports. He had once been director of a band. He leaves, besides his son Edward, another son, Fred, a manufacturer of Bay City, Mich. R. P.

Mrs. John Franklin Alexander

Mrs. John Franklin Alexander, formerly known on the stage as Clarissa Parker, and one of the few surviving members of the Chicago Church Choir Company, died on May 2 at the home of her son-in-law and daughter, Mr. and Mrs. Frank Manning of New York. She was eighty-one years old. The company to which she belonged was a prominent musical organization fifty years ago, which was formed to tour the country in Gilbert and Sullivan productions, their appearances including one before President Benjamin Harrison in the White House. Besides her daughter, she leaves two brothers and a sister.

John Adams Loud

BOSTON.—John Adams Loud, organist and composer, died on April 29 at his home in Belmont. Mr. Adams was born in 1876 in Chelsea. He received his diploma from Harvard University in 1898, and studied music for two years in Berlin. He was a pupil of B. J. Lang. His widow and two sons survive. R. P.

Mrs. Delia A. Gartlan

Mrs. Delia A. Gartlan, mother of George H. Gartlan, director of music in the public schools of New York City, died on May 1. She was eighty-seven years of age. Her husband, Hugh M. Gartlan, died in 1892. In addition to her son George, Mrs. Gartlan is survived by another son, Eugene B. Garlan, principal of Public School No. 42 in the Bronx, and a daughter.

Mrs. Mishel Piastro

Mrs. Mishel Piastro, wife of the concertmaster of the New York Philharmonic-Symphony Orchestra, died at her New York home on April 30. Mrs. Piastro was Maria Reznik, educated in Vladivostok and married to Mr. Piastro in Shanghai in 1918. Her husband and three children survive.

Luigi Stoppa

MILAN.—Cav. Luigi Stoppa, music publisher, died here on March 15. R. P.

Musicales

Apollo Club Third Concert

The Apollo Club of Brooklyn, N. Y., concluded its fifty-seventh season with the concert at the Academy of Music on April 30, a full house greeting the chorus, and Josef and Rosina Lhevinne, soloists of the occasion. Opening with Our Motto, the greeting song composed by Dudley Buck fifty years ago, various choral items gave opportunity for vigorous, sustained artistic singing. The fine baritone quality in MacDowell's Crusaders, the basses in Twilight (Massenet) and the bright tenor part of Songs of Araby, all were notable. Hand-organ Man (von Othegraven) was repeated, the humorous text clean-cut and audible. Loeffler's Beat, Drums, with accompaniment of two pianos (Sidney D. Lowe and Charles O. Banks), including martial drum sounds between stanzas, was enjoyed, and the concluding Hallelujah Chorus made a splendid climax. Throughout was evident the planned consideration and accomplishment of Mr. Boyce, who urges, cajoles and persuades his men to high artistic purpose.

Of five two-piano ensemble works performed by Mr. and Mrs. Lhevinne, possibly Debussy's Fêtes (Ravel arrangement) and the Beautiful Blue Danube Waltz received most appreciation. Their exemplary unity of ensemble brought memorable effects, rippling piano tones contrasting with thunderous climaxes. The eminent pair received an ovation and a double encore, with even further offerings by them, followed their second appearance. F. W. R.

* * *

Antonietta Stabile, Diseuse, Presents Madam Butterfly

A dramatic presentation of the story of Puccini's Madam Butterfly with musical interpolations was given by Antonietta Stabile, diseuse, under the auspices of the Roerich Society, at the Roerich Theatre, New York, on May 2, before a large audience. Miss Stabile has been heard previously in presentations of other operas in New York and also in many Italian plays, and apparently has a large following. Her programs are an excellent preparation for enjoyment of opera. Temperament, vivacity and dramatic instinct were evident in her recitation and acting of the various rôles, which included many effects of great pathos and force. Ida del Gaudio, soprano, was heard in Butterfly's entrance song and Un bel di, and sang the duet from Act I with Alfonso Attanasio, tenor, both being well received. Excellent piano accompaniments by Aurora Mauro-Cottone added much to the effectiveness of the program. The applause was warm and spontaneous. Among the distinguished auditors was Prof. Giani, representative of the Italian Consulate. R. K.

* * *

Plotnikoff Conducts for Selma Kramer

The May 1 concert of the New York Civic Orchestra was conducted by Eugene Plotnikoff in the Museum of Natural History, and was repeated in Brooklyn on May 5. Scriabin's second symphony formed the principal orchestral offering, the many melodious moments contained being finely brought out by the conductor. Three Hungarian dances constituted the remaining purely orchestral number, and into these, too, Mr. Plotnikoff infused glowing color.

Selma Kramer, pianist, performed the Chopin F minor concerto with fleet, sure technic, winning warm applause and many recalls. She has poetic appreciation and technical ability and made the work sound fresh and invigorating. F. W. R.

* * *

Rachel Mastrota Appears

Rachel Mastrota, pianist, was presented in recital by the National School for Musical Culture on May 5 in the Salon de Musique of the Barbizon-Plaza, New York. The first part of Miss Mastrota's program consisted of compositions by Bach and Beethoven and the latter half, of Chopin and Schumann. She played with technical surety and her interpretations were interesting and poetic. F. S.

* * *

Geraldine Kress at Matinee Musicale

Rosalie Heller Klein, president of the New York Matinee Musicale, introduced Geraldine Kress, violinist, as guest artist at the last concert of the organization in Aeolian Hall, New York. She gave pleasure in her performance of Playera (Sarasate), Ave Maria (Schubert-Wilhelmj) and Danse Espagnole (deFalla-Kreisler). Every appearance of the young artist confirms previous impressions of her artistic stature, and on this occasion the applause was so prolonged that she added an encore, Dvorak's Slavonic Fantasia. Others on the program were Josephine Fry, organist; Helen M. Olmsted, soprano; Mabel M. Anderson, pianist; Ben Lippin, baritone; Ruth M. Keyes, dancer, Victor Tallarico, pianist. F. W. R.

* * *

New York School of Music and Arts Recital

Ralfe Leech Sterner, president of the New York School of Music and Arts, presented several new singers at the concert of May 2. Dorothy Hulick, mezzo-soprano, sang Peace with expressive style and clear enunciation. Her voice is of sweet quality, with promise of greater accomplishment. Her sister, Mildred Mercer, contralto, sang several Norwegian Dances (arranged) in charming fashion. Later she sang a love song by Strickland. Leo J. Galland, organist, performed the prelude and fugue in B flat by Bach, his finger and pedal technic showing fine accomplishment; he was warmly applauded. Elizabeth Bach, Josephine Ryan, Pauline Kimmel, Jean Parker and Hubert Liverman were the remaining artists, and Marguerite Sterner supplied accompaniments in sympathy with the singers. The 1,000th concert of the New York School of Music and Arts is to be given on June 20. F. W. R.

* * *

Alice Mock Sings in Brooklyn

BROOKLYN, N. Y.—Alice Mock, soprano, gave a recital on the Roof Garden of the Hotel St. George on April 29, an event in the Young Artists Series presented by the hotel. She was cordially received by the large audience. She sang Lane-Wilson's settings of Phyllis Has Such Charming Graces, My Lovely Celia, and Shepherd, Thy Demeanor Vary, The Look (Rasbach), a group of French songs by Lemaire, Fauré and Debussy, and a final list by Curwen, Homer and Buchanan, and Hadley's My True Love Hath My Heart. Miss Mock has a pure, bell-like voice with carrying power. She excelled in vocal technic and her interpretations were sensitive and refined. She has a charming personality and a pleasant stage presence. Among her encores was a delightful new song called American Lullaby. Lois Moseley, accompanist, lent assured, artistic support. B. F.

* * *

Spring Event of Harmony Guild

The third annual spring musicale of the Harmony Guild of New York was held in the Sixty-ninth Regiment Armory on May 1, and presented Mrs. H. H. A. Beach, composer-pianist; Charles Haubiel, composer-pianist; Adelaide De Loca, contralto; Ruth Kemper, violinist, and Jean Buchta, commenator. Miss Buchta began with a talk, A Composer at Work (Edward MacDowell), an interesting and informative address.

Miss De Loca appeared in two groups, including songs by Mrs. Beach and Angel Agnes Donchian. She won warm applause.

Miss Kemper and Mrs. Beach shared a performance of the latter's sonata for violin and piano, op. 34, giving much enjoyment by the projection of his melodious and finely constructed work. Mrs. Beach also made a short speech. Mr. Haubiel played part of a piano arrangement of his own Rittrati Caratteristicci, orchestral suite which won the Swift Prize. The music is modern, deftly designed and thematically vital. He also played another piece that he had composed at the MacDowell Colony; this was in Chinese style, written entirely for the black keys, and was one of several musical passages that Mr. Haubiel had composed for a friend who was working on a system of pedagogy. The audience was delighted with Mr. Haubiel, his music, his playing and explanatory remarks. T. K.

* * *

Westlake Fortnightly Program

A capacity audience greeted the May 1 Fortnightly Musicale given at Aeolian Hall, New York, under Dr. A. Verne Westlake's auspices. Sidelle Kertes, young girl violinist from the Witek studio, played Scène de Ballet (deBeriot), and Spanish Dance (Moszkowski), showing advanced technic; she was ably accompanied by Edna Fischer. Rina Stuart, soprano (dell' Orefice studio) sang two arias by Verdi and Ponchielli, her richly colored dramatic soprano impressing the audience; later she offered songs in German by Brahms, Ware and Campbell-Tipton, accompanied by William Ross. Ena Engstrom, pianist (Westlake studio), scored for her superior playing of excerpts by Scarlatti,

(*Continued on page 22*)

THE MUSICAL COURIER'S LIST OF EUROPEAN MUSIC FESTIVALS, 1935

Provisional List, Subject to Addition and Correction

MAY

April 1—May 31	Catania, Sicily	Bellini Centenary
April 11—May 19	Basel	Opera-Concert Festival
April 24—June 4	Florence	Florentine May
May 1—30	Baden-Baden	Brahms Festivals
May 4—June 15	Berlin	Schütz, Bach and Handel Festivals
May 6—12	Heidelberg	Beethoven Week
May 7—13	Breslau	German Opera Festival
May 9—12	Hanover	Handel-Schütz Festivals
May 11—22	Vienna	"Music Lovers of Austria" Festival
May 12—19	Mannheim	Mozart Week
May 13—14	Celle	Bach Festival
May 16—19	Dresden	Schütz Festival
May 17—20	Bremen	German Choral Festival
May 23	Wolfenbuettel	Schütz Festival
May 24	Braunschweig	Schütz Festival
May 24—27	Eisenach	Bach Festival
May 25—June 2	Freiburg i. B.	Bruckner Festival
May 27—30	Bonn	Music Festival
May 31	Olot, Spain	Festival of Catalonian Dances
May (dates to be announced)	Barcelona	Orchestra Festival
May (dates to be announced)	Palma de Mallorca	Annual Musical Festival

JUNE

June 1—7	Hamburg	International Music Festival
June 1—9	Zwickau	Schumann Festival
June 1—10	Leningrad	Foreign Tourist Festival
June 1—15	Prague	German Opera Festival
June 2—5	Göttingen	Handel Festivals
June 2—15	Berlin	Wagner Festival
June 2—30	Vienna	Vienna Festival Weeks
June 6—7	Potsdam	Bach Festival
June 6—12	Düsseldorf	Music Festival
June 8—23	Budapest	Spring Festive Weeks
June 11—15	Halle	Popular Handel Festivals
June 12—15	Königsberg	Choral Societies Festival
June 14—16	Stockholm	Swedish Choral Festival
June 14—16	Wiesbaden	Church Music Days
June 15—19	Düsseldorf	Music Week
June 16—24	Leipsic	Bach Festival
June 18—29	Zürich	Bach Festival
June 20	Olot, Spain	Typical "Sardena" Festival
June 20	Pontevedra, Spain; Granada; Burgos; Laguna	Corpus Christi-Popular Dance and Song Festivals
June 20—July 1	Bonn	Beethoven Festival
June 20—July 14	Dresden	Opera Festival
June 21—23	Breslau	East Germany Singing Festival (30,000 singers)
June 22	La Granja, Spain	"Segovianos" Festival
June 22—26	Tarragona	"Pallas Romanas" Festival
June 24—29	Segovia	Folk-song and Dance Festival
June 27—28	Prague	Bruckner Festival
June 29—July 9	Basel	Federal Choral Festival

JULY

July 1—15	Catania, Sicily	Bellini Festival
July 1—15	Santander	Symphony Orchestra Festival
July 7, 14, 21 and 28	Interlaken, Switzerland	William Tell Festival Plays
July 7	Lesaca, Spain	Dance Festival
July 19—21	Wiesbaden	Singing Festival (20,000 singers)
July 20—29	Markneukirchen	Music Week and Instruments Exposition
July 20—30	Detmold	Richard Wagner-Siegfried Wagner-Hans Pfitzner Festival
July 23—27	Würzburg	Mozart Festival
July 24	Segovia	Regional Dance and Costume Festivals
July 24—August 27	Munich	Wagner-Mozart Festivals (Strauss Weeks, August 15-27)
July 25	Valencia	Typical Dance Festival
July 25	Valcarlos, Spain	Spectacular Festival of Dances of Southern Navarra
July 25	Elizondo, Spain	Basque Song and Dance Festival
July 25—27	Linz	Bruckner Festival
July 27—September 1	Salzburg	Salzburg Festival
July 27—29	Lucerne	Federal Music Festival
July 28—August 8	Zoppot	Woodland Opera (Rienzi-Meistersinger)
July 31—August 8	Vichy	Wagner Festival

AUGUST

August 2	Pollensa, Spain	Typical Song-Dance Festival
August 4, 11, 18 and 25	Interlaken, Switzerland	William Tell Festival Plays
August 8	Huesca, Spain	Jota Festival
August 14—19	Betanzos, Spain	Typical Song-Dance Festival
August 15	Jativa, Spain	Typical Dance Festival, Concerts, and Musical Competitions
August 15	La Alberca, Spain	Regional Costumes and Customs Festival
August 15—29	Halle	Handel Fortnight
August 16—18	La Bisbal, Spain	"Sardanas" Festival
August (dates to be announced)	Bilbao	International Orchestra Competition
August (dates to be announced)	La Coruna, Spain	Gallician Song and Dance Festival
August (dates to be announced)	Sepulveda	Regional Song Dance, and Concert Festival
August 19—26	Vichy	International Music Congress
August 31—September 1	Rudolstadt	Historical Music Celebration

SEPTEMBER

September 1—30	Canary Islands	Folk Festivals
September 1 and 8	Interlaken, Switzerland	William Tell Festival Plays
September 2—6	Carlsbad	Festival of International Society for Contemporary Music
September (dates to be announced)	Gothenburg, Sweden	Choral Festival
September 8	Salamanca	Regional Dance and Costume Festival
September 8	Ochagabia, Spain	Festival of Most Ancient Spanish Dances
September 11	Barcelona	Catalonian Folk Festival
September 17	Belorado, Spain	Peasant Dance Festival
September (dates to be announced)	Cadiz	Festival of Dances and Concerts
September (dates to be announced)	San Sebastian	Week of Basque Dances
September (dates to be announced)	El Escorial	Folk Festival
September 23	Catania, Sicily	National Choral Convention
September 28—29	Donaueschingen	New German Folk Music Festival
September 29—October 6	Carlsruhe	Singing Festival

OCTOBER

October 11—13	Kassel	House Music Days
October 20—27	Magdeburg	Bach-Handel-Schütz-Telemann Festival

NOVEMBER

November 17—24	Dresden	Felix Draeseke Festival

Impressive Bach-Handel Festival Presented by Juilliard School

Stoessel Conducts Three Programs, Including Complete St. Matthew Passion, Israel in Egypt, and Miscellaneous Works of Both Masters—Oratorio Society Chorus and St. Thomas' Boys' Choir Assist School Orchestra and Soloists

A Bach-Handel Festival, commemorating the 250th birth anniversaries of the composers, given at the Juilliard School of Music auditorium, under the direction of Albert Stoessel, comprised two series of three concerts each, with identical programs, on April 27 and 30 and May 3, and April 29, and May 1 and 4. The opening concert was devoted to Handel's concerto grosso in F major, op. 6, No. 2, and the oratorio, Israel in Egypt. The second program comprised vocal and instrumental works of both composers, and in the final event the St. Matthew Passion of Bach was presented in full at two sessions. The soloists were faculty members and students of the Juilliard Graduate School, while the orchestra of the school provided the instrumental portions of the festival, assisted by the chorus of the Oratorio Society of New York, of which Mr. Stoessel is the conductor, and by the boy choristers of St. Thomas' Episcopal Church (Dr. T. Tertius Noble, director).

ISRAEL IN EGYPT RESTORED

Handel's sacred oratorio had not been given with orchestra in New York since the turn of the century, though performances with organ accompaniment had taken place in various churches. It was a welcome opportunity to renew acquaintance with one of the greatest of the composer's choral works, one which raised the oratorio form to new heights of eloquence and also provided a new gamut of dramatic expressiveness. The success of the performance indicated that the time is ripe for a restoration of Handel's works other than The Messiah, which have been somewhat neglected in the concert room in recent decades.

Israel in Egypt deeply impressed the audience which heard it under Mr. Stoessel's illuminating direction, for it is of vast design, markedly dramatic, rich in melodic inspiration and superb in its architecture. The vivid programmatic touches in the description of the plagues which visited Egypt, though naïve in their simplicity and directness, did not fail of their effect on sophisticated modern listeners.

The beauty of the arias and concerted numbers was fully brought out in the excellent performance by the Oratorio Society singers, and by a group of Juilliard soloists, including Marvel Biddle and Martha Dwyer, sopranos; Lucille Browning, contralto; Roland Partridge, tenor; Harold Boggess and Mack Harrell, baritones, all of whom revealed acquaintance with the traditions of the work, and especially in the case of Miss Browning a truly professional manner of performance. The cembalo passages were played by Arthur Plettner, and the important organ accompaniment by George Volkel. High praise could also be bestowed on the school orchestra, which played with fine unanimity and spirit both in the oratorio and in the concerto grosso, which had as soloists Alice Erickson and Marjorie Fulton, violinists, and Eleanor Aller, cellist. Applause was warm for conductor and participants. R. M. K.

VOCAL AND INSTRUMENTAL PROGRAM PRESENTED

The second program brought instrumental works of Bach and Handel, conducted by Mr. Stoessel. The opening number embraced the overture, polonaise, double and badinerie from Bach's suite in B minor. Georges Barrère was the solo flutist, and Edgar Schenkman conducted. These passages, excellent examples of the composer's gifts in secular and instrumental music, were performed with taste and spirit. The Bach trio for piano, flute and violin from The Musical Offering, based on a theme supplied by Frederick the Great, had an exposition of finesse and vitality, by Ernest Hutcheson, piano; Georges Barrère, flute, and Albert Stoessel, violin. The remaining Bach work on this occasion was the suite No. 3 in D, which contains the familiar Air for the G string of the violinists. The other movements, the gavotte, bourree, gigue, and the introductory grave—vivace, complete an assortment of enchanting tonal morceaux. The program notes pointed out that this suite is much more strongly orchestrated than the preceding, and includes three trumpets, two oboes and tympani.

Handel was represented by a motetto for solo soprano and orchestra and the Concerto Grosso in C. The exquisite religious nature of the first named work was reverently observed, and Josephine Antoine, the soloist, showed herself a singer of pure tone and style.

In the Concerto Grosso the Juilliard forces displayed skillful compliance with the Handel tradition and presented a thoroughly enjoyable performance. Praise is due Harry Friedman and Alfred Lustgarten, solo violins, Stephen Pecha, solo oboe, and Bernard Greenhouse, solo cello.

ST. MATTHEW PASSION PERFORMED IN FULL

The third and closing concert of the festival comprised the Bach St. Matthew Passion, the massive score being divided into two sessions, one at 5:30 on Saturday afternoon, the other at 8:30 that evening. This enabled a presentation unabridged except for the omission of part of the *da capo* repetiton which ends some of the arias. It is believed that this and last year's Juilliard performance are the only two uncut performances of this work ever given in New York.

The vocal soloists (some of whom alternated in the two sessions) were Ruby Mercer and Helen Marshall, sopranos; Pauline Pierce, contralto; Arthur De Voss and Allan Stewart, tenors; Julius Huehn, George Britton and Gean Greenwell, baritones. Featured instrumentalists were Harry Glickman and Joseph Knitzer, violins; Harry Fuchs, cello; Frederick Wilkins, flute; Gregory Ashman, cembalo, and George Volkel, organ.

The projection as a whole was of high worth. The Juilliard standard is a lofty one, and this was never more evident than in the singing of the noble sequences which Bach has incorporated in the St. Matthew Passion. The chorales were beautifully set forth, the vocal ensembles negotiating difficulties surely and effectively under Mr. Stoessel's masterly guidance. Instrumental background consistently sustaining and smooth in execution was furnished. The solo voice parts were taken with discerning musicianship, each aria and featured passage fitting with perfect congruity into the musical entity of the whole.

An impressive close was the superb chorus, In Deepest Grief. At its conclusion the audience sat in silence, too moved by the stately beauty of the music for audible expression of praise. Applause, of course, had been omitted by request.

Assisting the Juilliard forces were the Chorus of the Oratorio Society of New York and the Boy Choristers of St. Thomas Episcopal Church (courtesy of Dr. T. Tertius Noble). The orchestra was that of the school. M. L. S.

Artist-Pupil of Mildred Jamison Dassett in Recital

SIMSBURY, CONN.—Helen Peabody, pianist artist-pupil of Mildred Jamison Dassett of New York, played a program of Bach, Scarlatti, Chopin and a modern Spanish group at the Ethel Walker School, of which she is a graduate. Miss Peabody commands a lovely tone and a good technical equipment. Her recital was enjoyed by a cordial audience. K. T.

Aida and Rigoletto at Hippodrome

In the performance of Aida on May 4 at the Hippodrome, New York, by the Chicago Opera Company, the two leading male rôles, Radames and Amonasro, were sung by the veteran tenor Bernardo de Muro and Rocco Pandiscio, respectively. Both have powerful voices, the quality of tone of the baritone being exceptionally fine. Catherine Jarboro (Aida) emitted some beautiful high notes, and Nino Ruisi (Ramfis) was capable—as usual. Louise Caselotti (Amneris) was histrionically and vocally efficient, especially in the fourth act. Giuseppe Bamboschek conducted. G. F. B.

A large audience heard a good performance of Rigoletto at the Hippodrome on May 5. A familiar cast was headed by Virginia LeRae as Gilda. The young singer was cordially received for her brilliant top notes and especially after the Caro Nome when she earned an ovation. Others in the cast were: Luigi Ruffino as the Duke; Angelo Pilotto in the title rôle; Beatrice Schalker and Nino Ruisi in other minor parts. The orchestra was conducted by Giuseppe Bamboschek. J. V.

HENRI DEERING,

American pianist, is appearing over WJZ every Sunday in May. On May 5 he presented an all-Chopin program, including the mazurka in C sharp minor, op. 50, No. 3; étude in E, op. 10, No. 3; and impromptu in F sharp. The May 12 broadcast brings pieces by Brahms—intermezzo in A, op. 118; intermezzo, B flat minor, op. 117; rhapsodie in G minor, op. 79. May 19, Haydn will be represented by the sonata in E minor, No. 2, and Mr. Deering also is to play a rondo by Hummel. The list of May 25 offers Ravel's sonatine and Dance from La Vida Breve by de Falla.

Syracuse University Chorus Gives First Performances

SYRACUSE, N. Y.—The Crouse Auditorium of Syracuse University was the scene on April 25 of the annual spring program of the Syracuse University chorus, directed by Dr. Howard Lyman. The concert featured the works of two contemporary composers, Mrs. H. H. A. Beach and Dr. William Berwald, including two first performances, those of Mrs. Beach's anthem Lord of the Worlds Above (dedicated to Dr. Lyman) and Dr. Berwald's *a cappella* chorus, Solitude. Soloists of the evening were Mrs. Beach, pianist; Ruth Shaffner, soprano; Grace Leslie, contralto; Conrad Hess, tenor; J. Arnold Goettel, baritone. Horace Douglas was the organist, and also accompanied Miss Leslie at the piano.

The final number was a splendid performance of Rossini's Stabat Mater, reflecting much credit on the chorus and Dr. Lyman, as well as the assisting artists. The large audience was lavish of applause, rewarding all participants with demonstrative approval. Mrs. Beach was greeted enthusiastically in her piano group of her own music—Nocturne, Young Birches, The Hermit Thrush at Morn, and A Humming-bird. Miss Shaffner, singing four Beach songs with the composer at the piano, scored for brilliant vocalism. Miss Leslie displayed her luscious contralto in a song group including Berwald's Out of the Dusk to You and was soloist in the Berwald choral Solitude. The two feminine soloists were admirably complemented by Mr. Hess and Mr. Goettel in the Rossini score. S. K.

Lillian L. Hunsicker Sings

Lillian L. Hunsicker, soprano, appeared in a recent recital before the Woman's Club of Allentown, Pa., with Mildred and Elloda Kemmerer, violinist and pianist. Future engagements for Mrs. Hunsicker include a program at Muhlenberg College, Allentown, when she will be accompanied in one group by a string quartet and for the remainder of the concert by Ralph Kemmerer, pianist. Mrs. Hunsicker also is to sing at Cedar Crest College. She is concluding an active season.

Sue Harvard Entertains

Sue Harvard, soprano, entertained at her New York home on April 25 in honor of Blanche da Costa, vocal teacher of Denver, and her artist-pupil, Ruth Young, soprano. Miss Young was the winner of the district contest of the N. F. M. C. in Denver. A musical program was given by Miss Harvard and Miss Young. Among the large number of guests were Jeannette Vreeland, soprano, and Pearl Curran, composer.

Musicales

(*Continued from page* 21)

Chopin, and the Debussy Children's Corner. Insistent applause brought an encore. John Vanderberg, baritone (Douglas - Tweedy studio), displayed a rich and expressive voice in songs by Lully, Bizet and Densmore; Daniel Wolf was his accompanist. Irene Hampton, pianist (Westlake studio), appeared in solos by Chopin and others; her interpretation was backed by highly developed technic, allied with good taste, and prolonged applause brought an encore. Harriet Ayer Seymour gave a brief talk on Spiritual and Mental Values of Music. F. W. R.

* * *

Buldrini at Sontag Sinfonietta

Frederick Buldrini, young solo violinist at the Civic Orchestra concerts, and Mary Drane (substituting for Eugene Marki) performed the Bach double concerto at the May 4 concert of the Mozart Sinfonietta, conducted with vigor and good taste by Wesley Sontag, at Aeolian Hall, New York. The robust music was well interpreted by the young artistis, their tone and technic balancing equably. Jeanette Comoroda, soprano, sang airs in Italian by Pergolesi, Marcello, and the romance from Catalani's La Wally. Transcriptions for strings (fifteen players) by Mr. Sontag, of works by Scarlatti, Bach and modern Americans, showed skillful craftsmanship ,and his conducting was at all times full of life. A large audience applauded the items performed. F. W. R.

* * *

Levenson's Compositions Heard

The annual concert of printed and manuscript works by Boris Levenson at Carnegie Chamber Music Hall, New York, drew a record audience on May 4. The International Polyphonic Ensemble (mixed voices), the American String Quartet and three solo performers shared the concert. The ensemble is made up of twelve good singers, the sopranos being bright and incisive, with excellent balance of parts. This they demonstrated in the Levenson Ossen, Ootro (Russian), Spring Song (English), Shir Eres (Yiddish), Tschaacharak (Armenian), Aky At (Tartar) and transcriptions of folksongs from the Arabian, Italian and Turkish. Some of these were so heartily applauded that a repetition was granted. The skillful voice parts, strong climaxes, the varied expression, all dominated each item of the Levenson music, which, while much is in the minor key, is nevertheless brightly varied.

Emma Burkhardt, contralto, was applauded for superior singing of four songs from Japanese Song Cycle, and Nicholas Saslavski showed a fine baritone voice of high range in three songs, namely, Hot Rachmonos, Oi Chestli and Serenade (Russian). He too gave an encore.

Pearl Newhouse showed competence as a pianist, playing with fine interpretation and clear expression the preludes, Conte De Fee, Pensee in E minor and Poem. Mr. Levenson conducted his singers, and the strings played his second quartet with devoted understanding and sympathy. Metek Volk was an active and able accompanist. F. W. R.

Mannes School Is Scene of Concerts

On April 25, at the David Mannes Music School, New York, a special recital by young students took place, those appearing being Paul Rudoff, Sondra Polack, Elinor Dorfman, David Nadien, Giorgio Ricci, Robert Cornman, Berl Senofsky and Eileen Flissler. These children, who range in age from five and a half to thirteen, proved themselves exceptionally gifted in piano, cello and violin music by Beethoven, Mozart, Debussy, Gluck, Popper, Rimsky-Korsakoff, Bach, Sinding and Weber.

The concert was the first in a series, the second of which was on May 1, featuring the Junior Orchestra, with Edgar Williams conducting. The Junior Orchestra is composed of children of all ages, not necessarily students at the school. The only requirement for joining the orchestra is the ability to read and play in tune. In addition to this series, there is the usual spring series of student recitals.

On May 13 Paul Stassevitch is to conduct a program of piano, violin and cello concertos with full orchestra accompaniment. Three solo piano recitals are announced—Tom Scherman, May 17; Jack Chaikin, May 22; Hilda Eppstein, May 23. G. N.

Tokyo Hears Beethoven Ninth And Carmen Given in Japanese

Viscount Konoye and Koscak Yamada Function as Conductors—Chorus of 300 in Beethoven Symphony

TOKYO.—The New Symphony Orchestra brought its season to a close with Beethoven's Jena Symphony (C major) and the ninth symphony, thereby completing their Beethoven cycle.

The Jena opus suffered from being on the same program with the ninth. Most of the instrumentation of the former is for strings (the best part of our orchestra), so a good performance was given.

The ninth had excellent delivery, in fact the best of the season, barring the usual weakness of the brasses. A chorus of 300 assisted, from the various music schools of Tokyo, excellently trained and under perfect control. The soloists, Teiko Kurosawa (soprano), Tokiko Kumasawa (contralto), Ryozo Okuda (tenor) and Tamaki Tokuyama (bass), were not so well chosen. Tokuyama substituting at the last minute, without rehearsing, for Keikichi Yatabe, was satisfactory. The tenor also sounded well, but the soprano and contralto did not shine vocally. Viscount Konoye, conducting, had fine control of his large forces. The huge concert hall held a capacity audience. So successful was the concert that a week later Viscount Konoye was compelled to repeat the ninth symphony to an equally crowded house. With the Tokyo season ended, the orchestra will now go on tour throughout Japan.

CARMEN IN JAPANESE

The Japan Opera Association with the Kinyokai (Friday Musical Association) presented for three nights (March 24, 25 and 26), a Japanese version of Bizet's Carmen. Koscak Yamada, composer-conductor, was responsible for the rather hodge-podge version. There were numerous cuts, and much of the music had been so re-written and rearranged that it disturbed those who know the Bizet score.

The outstanding interpreter was Yoshie Fujiwara, our best Japanese tenor, and who has appeared in opera and concerts in Europe and in the United States. Taneko Seki as Micaela sang well with tones of lovely quality. However, she fell short histrionically in spite of her sincere efforts. Tamaki Tokuyama (who did so well as bass soloist in Beethoven's ninth symphony) has a satisfying voice but lacks the dramatic qualities and temperament for the rôle of Escamillo.

A depleted New Symphony Orchestra gave support. Koscak Yamada deserves much credit for an ambitious and praiseworthy attempt. It is to be hoped this was only the forerunner of further and more authentic attempts at opera. It is certain that the public wishes more and will support it.

VICTOR CHENKIN ACCLAIMED

A. Strok, impresario of the Far East, has for many years brought to Japan an array of the world's best artists. However, he has never had an artist in Japan who gave greater delight to Tokyo than Victor Chenkin, Russian baritone *diseur*.

Chenkin's first appearance absolutely captivated Tokyo. Each night of his five appearances he was wildly acclaimed. The last program had twenty songs, demanding every hue of emotion and vocal ability, and Chenkin was master of the situation. After such an exacting and lengthy concert he was compelled to respond with many encores. Finally the curtain failed to send away the large audience and Chenkin had even then to come forth for a last outburst of appreciation.

Oscar Strok, brother of the impresario, was at the piano and gave colorful support to every number.

MAHLER IN THE ORIENT

Gustav Mahler's third symphony in D minor for large orchestra, alto solo, women's chorus and children's chorus, had its first presentation in Japan, given by the Tokyo Academy of Music (the government music school), under the baton of Prof. Klaus Pringsheim, head of the Academy. He effected a meticulous and authoritative interpretation. Product of the University of Munich, Prof. Pringsheim has studied theory with Ludwig Thuille, piano with Bernhard Stavenhagen, and chorus and orchestral work under Gustav Mahler. Later, our conductor held posts at the Vienna Opera, Grand Theatre of Geneva, Plauen Theatre, and in Prague and Breslau. He also has been music director for Max Reinhardt.

TCHEREPNINE HEARD

Tokyo's largest concert hall was crowded and all available standing room taken, to greet the New Symphony Orchestra (Nicolai Schiferblatt, conductor) and Alexandre Tcherepnine, soloist. Brahms' fourth symphony was the opening number, followed by the local première of the Hary Janos Suite (Zoltan Kodaly). The soloist gave his own piano concerto No. 1, F major. We heard also his Festmusik, op. 45, the suite to the opera Die Hochzeit der Sobeide.

The piano concerto is an amazing work. One feels that its creator has much to say, even though he says it with some emotional unrest and din. Tcherepnine played brilliantly and incisively.

Praise must be given to Mr. Schieferblatt and the orchestra for the splendid support given in the Festmusik, a provocative opus.

No matter how much or how little of the musical content of Tcherepnine's compositions a Japanese audience understands, they knew quite enough to recognize his outstanding gifts, and he received an unforgettable ovation.

JAPANESE ORCHESTRA FOR AMERICA

Viscount Konoye, conductor and organizer of the New Symphony Orchestra, will take that organization to the American Pacific Coast, leaving here in early July. At present concerts are planned for Vancouver, Victoria, Seattle, Portland, San Francisco and Los Angeles.

In addition to performing Western music, Viscount Konoye plans to introduce to America the ancient court music of Japan. For centuries this music (called *Gagaku*) and done on ancient native instruments, has been part of every important function of the Japanese Imperial Court, the special musicians being maintained by the Imperial Household. No doubt Viscount Konoye will present this music arranged for modern orchestra.

I. J. FISHER.

Frederick Stock Invited to Visit Russia

MADISON, WIS.—Dr. Frederick Stock, conductor of the Chicago Symphony Orchestra, has been invited by the Soviet Government to make a tour of Russia as a guest of and under the protection of the U. S. S. R., and appear as visiting conductor in concerts by the Moscow Symphony and other orchestras.

The noted director made this statement in the intermission of a program presented in Wisconsin's capital city on April 2, and said he has accepted the invitation. The first concerts he will direct will be in Moscow. His tour extends as far as Tiflis.

"I want to investigate among other musical matters the handling of music and musicians by the government—concerts never have been so popular in Russia as now, I understand, and music and musicians are prospering in every way. I want to know why, and I wish to meet some of the new Russian composers coming up, and perhaps find some good new symphonic works to bring back."

Asked if he regarded the new Russian composers the equal of Rachmaninoff, Stravinsky, and others no longer resident in the U. S. S. R., Dr. Stock replied, "Moszkowski, to my mind, still ranks the greatest Russian creative genius."

Dr. Stock will leave for Russia soon after the close of his present season in Chicago.

J. E. McC.

Zimbalist to Make Sixth Trip to Orient

Efrem Zimbalist will make his sixth trip to the Orient this spring, and sailed from San Francisco early in April. He is to be in Japan through May and June, offers concerts in China during July and the early part of August and in Manchuko the latter part of August. During September and October he will be in Russia, returning here early in November.

Reserved for

NINA
TARASOVA

Nina Tarasova swept her audience off its feet at the Aeolian Hall. I hope she will come again.
London Star

Nina Tarasova, the brilliant artist about whom already so many listeners have marvelled, came and sang in Paris. She achieved profound public and critical attention for her ability to interpret the folk-songs of different countries proving that she is a unique artist of this type of program.
La Liberte, April 15, 1934

Nina Tarasova is infinitely charming. She possesses at one and the same time a harmonious and pure voice and a profound musical instinct. She not only interpreted the words and music of contrasted songs with rare insight but gave to each its proper characterization. Vivacious, musically sensitive, she delivered Russian, German and French folk-songs with equal authority.
Paris-Soir (Charles Gombault), May 21, 1934

Nina Tarasova has attained perfection to an elevated degree.
Le Jour (Pierre Berlioz), September 4, 1934

Address: Barbizon-Plaza Hotel, New York, N. Y.

Music Notes From Coast to Coast

FORT WORTH, TEX.—Charlotte Lockwood, American concert organist, was presented by the Fort Worth Chapter, American Guild of Organists, of which W. J. Marsh is dean, as the third and last of the visiting organists sponsored during the season. Her program, which was played at the First Presbyterian Church, ranged from Handel and Bach to Karg-Elert, and exhibited efficient technical command, an effective capacity for organization of material and breadth of musical vision. So successful was this series that the guild is encouraged to sponsor another next season.

Katherine Kilander, pianist of Wichita Falls, was presented by the Euterpean Club in a twilight musicale. Earlier in the season she had appeared here with the Pro Arte String Quartet in the Wolf-Ferrari quintet, creating a decidedly favorable impression. Her impressive technical resources, fine feeling for pianism and breadth of musicianship contributed to a fine performance. Especially commendable was her playing of the Schumann Symphonic Variations.

Marius Thor, Samuel Ziegler and Jessie Dean Trulove added to the program another Schumann work, the D minor trio, played with spirit and understanding.

Josef Lhevinne, who gave one of the most impressive programs of recent years on the Civic Music Course as the opening concert of the first season, closed the third season. The familiar Lhevinne characteristics of tonal beauty, immersion in the spirit of the music in hand, dazzling technic and captivating rhythmic sense made for another success.

Francis Macmillen is in town for his third annual spring teaching. This genial and magnetic artist is much valued here, and his class is drawing entrants from as far as Beaumont.

The men's glee club of Texas Christian University has completed a 1,000-mile trip through West Texas, appearing under the direction of W. J. Marsh in the most successful tour the organization has had. One appearance was at the convention of the Texas Federation of Music Clubs in San Angelo. E. C. W.

HOUSTON, TEX.—Easter music has given place to the closing piano, violin and voice recitals. Wallace E. Sprouse, Jr., baritone, has returned to Chicago after a visit to Beaumont and Houston. While in Houston, Mr. Sprouse was heard in several recitals.

The Tuesday Musical Club has chosen Mrs. Joseph S. Smith as president for the coming year. Other officers are: Mrs. J. Elliott Carter first vice-president; Coralie Gregory, second vice-president; Mrs. C. H. Eorman, recording secretary; Mrs. Robert Collier, treasurer; Dorothy Asbury, corresponding secretary; Mrs. Wiliam Dearney, asociate secretary; Mrs. W. R. Shriner, Jr., librarian; Louise Daniel, historian; Mrs. Fred A. Gillette, parliamentarian; Mabel Shearer, Mrs. J. Kenneth Swingord and Mrs. A. A. Stubblefield, members-at-large.

Mrs. John Wesley Graham has observed the twelfth anniversary of her Civic Musicales Matinee Concerts.

The Houston Symphony Orchestra and their friends now feel sure that the S.R.O. sign will have to be used often next season. At the last symphony concert the occasion was marked by the largest box-office sale in the history of this organization. The orchestra's plans for the future are lofty in conception as to its artistic and social function, and those in charge know that the requisite qualities of high musicianship, authority and organizing power, will be concentrated to make the 1935-36 season of the highest standards.

On May 10 three piano pupils of Katherine B. Morgan gave a recital for the Delphian Past Presidents' Club, at the Warick Hotel. These were Suzanne Larimer, Evelyn Smith and Viette Schroeder, assisted by Fred Russell, violin student of Gregor Jassel.

Duncan McKenzie, educational director of Carl Fischer, Inc., gave a series of lectures at the Thomas Goggan & Bro. Musical Company, from April 29 to May 3.

K. B. M.

SAN ANTONIO, TEX.—Nina Morgana, soprano, was guest artist for the Coronation of Her Majesty, Alice, of the House of Combs, Queen of Love and of the Court of Enchantment, which is the chief event in the annual Fiesta. Mme. Morgana sang numbers by Rossini and Gounod, and The Last Rose of Summer, all of which showed to fine advantage her lovely legato quality. Frank St. Leger was the conductor of the excellent orchestra which played for the entire coronation ceremonies. Mme. Morgana was received with acclaim by the very large audience.

Charlotte Lockwood, organist, was presented by the Senior Choir of St. Mark's Episcopal Church (Walter Dunham, organist and choir-master). This was Miss Lockwood's second appearance in San Antonio and she deepened, if possible, the fine impression made at her first recital, by her musicianly registration, fine interpretation and agile pedal work The first number, toccata and fugue in D minor (Bach), showed her virtuosity. Other works, beautifully played, were by Handel, Wesley, Max Reger, Karg-Elert, D'Aquin, Rimsky-Korsakoff and Widor. Insistent applause made many recalls necessary and two encores were granted at the close of the program.

The new club house of the Tuesday Musical Club (Mrs. Eli Hertzberg, founder and life-president) was dedicated with impressive ceremonies and is known as the Anna Hertzberg Hall of Music. Mrs. John B. Albright presided. Rev. Arthur McKinstry gave the invocation; Dr. W. W. Jackson delivered a short address, eulogizing Mrs. Hertzberg for her untiring work for the cause of music, to which Mrs. Hertzberg responded; Betty Longaker Wilson, soprano, sang Dich theure Halle from Tannhäuser (Wagner), accompanied by Walter Dunham; the benediction was pronounced by Rabbi Ephriam Frisch. The club was organized in 1901 by Mrs. Hertzberg. All board, club and department meetings, as well as rehearsals, have been held at her home until now. The Chaminade Choral Society (Mrs. Edward S. Arnold, chairman and Mr. Dunham, director), an auxiliary of the club, also held rehearsals there. Increased membership and expansion of departments made a new club house necessary. A committee, of which Mrs. Albright and Mrs. Leonard Brown were co-chairmen, acquired the new property which is adjacent to the home of the president.

Barbara Hensley, aged thirteen, won high honors and a gold loving cup in the Texas Junior Composers' Club, sponsored by the National Federation of Musical Clubs, for her composition for violin and piano, Desert Night. She received the unanimous vote of three judges. She is a member of the Seymour-Dunning Junior Federated Club here and is a student of violin of Dean Carl Venth.

Jeanette Feigenbaum, soprano, was presented in recital by her teacher, Elizabeth Cunningham, assisted by Marvin McGee, pianist. The songs she offered were by Rosa, Scarlatti, DeFesche, Messager, Bemberg, Mascagni, Rachmaninoff, Kountz, Brahe and Fenner, which showed her excellent enunciation, fine musicianship and pure quality of tone. Mr. McGee played works of Debussy, Chopin and Liszt with excellent technic and interpretation. He was also the capable accompanist.

S. W.

Westchester Federation of Women's Clubs Observes Fine Arts Day

On April 26 the Westchester County Federation of Women's Clubs held a meeting at the Contemporary Club which aroused much enthusiasm among the many attending. It was Fine Arts Day, with the general topic of the day, Modern Trends in Fine Arts. Mrs. Harold H. Bennett of Scarsdale, fine arts chairman, planned an interesting program which covered the entire field of fine arts. Speakers at the morning round table included Dr. Donald M. Tower, superintendent of Rye Neck schools; Mrs. Chester Marsh, director of the Workshop at the County Centre, and Mrs. W. Marshall, reader, of London.

Following the luncheon in the large auditorium and the introduction of the guests of honor by Mrs. Kenneth Norton, president of the Federation, one of the guests, Antonia Brico, pianist and conductor, and Thurema Sokol, harpist, played exquisitely the Introduction and Allegro by Ravel.

There followed an interesting symposium of the fine arts, directed by Dr. Tower. Miss Brico, the first speaker, talked briefly on the organizing of a women's orchestra, declaring herself in favor of a mixed orchestra, but explaining that an all-women's orchestra was necessary first to focus attention on women and prove many things, thereby gaining a place for them.

The second speaker was Herbert Witherspoon, new director of the Metropolitan Opera Association. Mrs. Witherspoon was also a guest. Mr. Witherspoon launched enthusiastically into his subject. It was evident that he will welcome any ideas leading to improvement in the opera productions.

Mrs. George Hail of Providence, Rhode Island, told about her well-known Music Mansion in Providence, an idea which might well be carried out in many communities.

Other speakers were Mrs. Charles Coburn of the Coburn Players, who commented on the theatre; May Lamberton Becker, writer and critic, whose subject was Current Literature, and Audrey McMahon, who spoke of Government in Art and its Effect in the Community. E. H.

Clifton Leads Brooklyn Orchestra at Columbia University

The Brooklyn Symphony Orchestra, conducted by Chalmers Clifton, and with George Britton, baritone, assisting artist, gave a concert in the McMillin Academic Theatre, Columbia University, New York, recently. The program presented music by Brahms, Daniel Gregory Mason and Berlioz.

CONSERVATORIES and SCHOOLS

Austin Conradi for Peabody Summer School

BALTIMORE.—Austin Conradi, American pianist, joins the faculty of the twenty-fourth season of the summer school of the Peabody Conservatory of Music. Mr. Conradi, aside from his private instruction, will conduct a class in interpretation and reviews the standard piano literature from the earliest

AUSTIN CONRADI

to our modern composers. Mr. Conradi's wide musical experience and extensive repertoire make his class one of the most important in the summer school curriculum. Students taking this course are not required to perform, as the programs and lectures are given entirely by Mr. Conradi.

Mr. Conradi is an American by birth and received practically his entire musical education at the Peabody Conservatory, where he is a member of the winter school faculty. He was assistant to Ernest Hutcheson at the Summer School in Chautauqua, N. Y., for many years; and he has not only appeared as soloist with the major orchestras but has presented concerts extensively.

Associated with Mr. Conradi is Pasquale Tallarico, concert artist and teacher; and the assistants on the piano faculty are Carlotta Heller and Mabel Thomas.

David Mannes Music School

The David Mannes Music School, New York, announces that it is to become the centre in New York for the Laymen's Music Courses under the direction of Olga Samaroff-Stokowski. This work has been carried on during the last two years and has grown to such an extent that it is necsary to center its activities. Classes and lectures by Mme. Samaroff-Stokowski, George Wedge and assistants, and also private instruction in ear training and other subjects, will be given at the school.

Boucherit-Chailley Violin School

PARIS.—The Jules Boucherit-Marcel Chailley Violin School presented two student recitals at the Ancien Conservatoire. There were sixteen performers listed on the program of April 9, and fourteen on that of April 12, among them being M. Gitton (first prize 1932), M. Brel (first prize 1933), Mlle. Grabowska (first prize 1930), M. Perring (first prize 1928, Laureate of the A. P. V. C. P., 1934), and M. Dumont (first prize 1934). These recitals disclosed a high degree of technical proficiency and musical style.

I. S.

Emilio Roxas Appears in Programs with Martinelli

Emilio Roxas, teacher of Martinelli, has acted as accompanist for the tenor in many of the latter's recent concert engagements. He appeared with the Metropolitan artist in White Plains, N. Y., on April 11; 13, in Washington, D. C.; 21, Atlantic City, N. J.; and 23, Philadelphia. Mr. Roxas has been a vocal teacher and coach for many years, starting as a youth in Milan. His first pupil there was Luca Botta, later a leading tenor with the Metropolitan Opera. Since coming to New York, Mr. Roxas has worked with many prominent singers at his studio, among them, besides Martinelli, Della Samoiloff and Jan Peerce.

LOUIS BAILLY
CURTIS INSTITUTE
(In charge of Viola and Chamber Music Departments)
in NEW YORK CITY Weekly
Information: 1412 Steinway Hall, New York City

GRACE MOORE
Exclusive Management: METROPOLITAN MUSICAL BUREAU, INC. 113 West 57th St. New York
Brunswick Records

LILLIAN GUSTAFSON SOPRANO
1450 Broadway New York City (34th Floor)

Hilda BURKE
Leading Soprano CHICAGO GRAND OPERA CO.
Opera-Radio-Concert-Movies

HUGH McAMIS
Write for information, 160 West 73rd St., New York
OFFERS A SUMMER COURSE FOR ORGANISTS
JULY 1 - 27

Radio Singing Found an Excellent Preliminary to Concert Appearances

Songs and "Disants" Programs Planned by Russ and Lovina Gilbert After Nine Years of Broadcasting Activities

Russ Gilbert, baritone, and his wife, Lovina Gilbert, soprano, who are established radio personalities through nine years of appearances with the National Broadcasting Company, have recently begun to carry their joint activities into the concert field, appearing in recitals of songs and "disants," under the management of Marie W. Dunn.

Mr. and Mrs. Gilbert are two of the prominent members of the Cheerio program, the morning tonic administered daily to radio listeners over the WEAF chain. The couple are featured in duets and dialogue. Mr. Gilbert also composes songs and makes the arrangements for his duets with his wife. He writes material for this and other radio programs and on Saturday mornings has been in charge of Cheerio's entire broadcast practically from its beginning. Mr. and Mrs. Gilbert are also heard in a wide variety of vocal solos, including concert songs and operatic arias.

"This NBC morning feature," Mr. Gilbert explained, "was started in March, 1927. Its originator is known only as Cheerio. Although primarily intended to improve the morale of those facing a day of illness and suffering, the audience mail we receive indicates that only a very small percentage of our listeners are invalids. The others are housewives, school children, business men, musicians—in fact, almost anyone near a loud speaker at the beginning of the day's work. Letters indicate that in some offices the force comes early so as to hear our program. Schools sometimes tune in on our last five minutes to complete their assembly exercises. We are gratified to find that we reach listeners of all ages, in all walks of life."

For their vocal selections, the Gilberts choose from an extensive repertoire. "We present numbers of musical worth, but we do not necessarily confine our appeal to the sophisticated element of our audience. However, we counterbalance familiar offerings with some rarely heard music. For example, one of Mrs. Gilbert's recent numbers was an Ave Maria by Verdi. This was not the one from Otello; the one she sang was composed during the master's last years and I am sure this was its premiere on the air. The music was originally scored for soprano and strings, and, as the string parts were unobtainable, our musical director, Harrison Isles, made our arrangement. Our fan mail indicates that both the old favorites and the innovations meet with approval."

Radio as a Begetter of Audiences

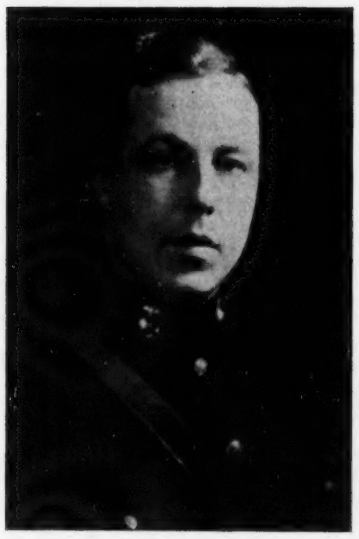
"To return to your concert activities," put in the interviewer. "A radio artist has this advantage over a singer whose name and personality have not been disseminated by the ether waves—he is pretty sure to draw an audience because people 'want to see how he looks.' I am sure you must have found this to be true, Mr. Gilbert."

"Certainly it would seem to be the case in the joint recital appearances Mrs. Gilbert and I have been making of late before communities familiar with our work on the Cheerio hour. We have been immensely gratified by the number of people who turn out to see us, and in the friendliest spirit. For these personal appearance programs we offer selections from the broadcasts which have been especially requested or which we feel are most appropriate to the audience before whom we are presented."

One of the events which encouraged the Gilberts to inaugurate personal appearance recitals took place recently, when they were asked to accept an engagement on a program honoring an American poet. The little town where the program was given, a community of about 150 people, was the home of the poet's family. The program was announced and a good attendance expected. However, to the amazement of the event's sponsors, more than 2,000 people came, and hundreds of them stood in line to shake hands with Mr. and Mrs. Gilbert. This striking illustration of the drawing power of radio performers has been confirmed in the large recital audiences which materialize for an appearance of the Gilberts. M. L. S.

Worcester Civic Music Course Oversubscribed by 1,000 Members

The Worcester Civic Music Association, as the result of a successful membership campaign in which approximately 5,000 subscribed for membership during the week of April 8-13, is believed to be the largest single concert-series city in the United States.



W. KARL LATIONS,
Chairman of the Membership Committee, Worcester Civic Music Association.

With a seating capacity at the Worcester Municipal Memorial Auditorium of 3,700, the association's 1935-36 concert course is oversubscribed by more than 1,000. The membership quota was exhausted on Friday afternoon of the campaign week. Subscriptions continued to pour in until the 5,000 mark was reached. It will be necessary to put about 1,000 on the waiting list.

The talent committee of the association, headed by Arthur J. Dann, received the final results from the membership committee (W. Karl Lations, chairman) and immediately arranged for six concerts. Rachmaninoff, Fritz Kreisler, Richard Crooks, Elisabeth Rethberg, the Moscow Cathedral Choir, and the Boston Symphony Orchestra will be heard.

The Worcester Civic Music Association, sponsored by the Civic Concert Service, Inc. was organized five years ago. The recent campaign was the sixth conducted by the same personnel directed by Mr. Lations. The campaign opened with the annual dinner meeting at which the Rev. Dr. Thomas S. Roy, pastor of the First Baptist Church, was reëlected president for his sixth consecutive term. The guest speaker at the dinner was O. O. Bottorff, vice-president and general manager of Civic Concert Service, who remained for the week of the campaign.

At the dinner were 225 campaign workers. Mr. Lations announced that for the first time more workers had volunteered than could be used. He estimated that more than 100 were turned down. Mr. Bottorff paid high tribute to Dr. Roy and to Mr. Lations for their work. He described the campaign activities of the Worcester group as a model for the rest of the country.

Katharine Goodson Heard Abroad

Katharine Goodson, who has not been heard in America for the past five or six years, has played many concerts in London and the provinces, besides frequent broadcasts for the BBC. Among Miss Goodson's more recent appearances have been concerts of the Liverpool Philharmonic Society under Sir Thomas Beecham, the International Celebrity Concerts in provincial cities, and on March 10 she again played under Sir Thomas Beecham with the London Philharmonic Orchestra at Queen's Hall. March 25, she played at the opening concert of the Bournemouth Festival under the same conductor. Her only London recital this season will be on June 20.

Singing and Song Appreciation on the Air

The regular broadcast on May 10 over WOR by Joseph Regneas featured American Folk Songs, including Indian, Negro and "white man" songs. Robert Franz will be the topic on May 17, with Sylvia Cyde the soloist.

MAURICE AND VERA KAPLUN **ARONSON** NEW YORK PIANISTS

announce TWO SUMMER COURSES of Five Weeks each for PIANISTS and TEACHERS IN NEW YORK CITY

(June 17—July 20) (July 22—Aug. 24)

MAURICE ARONSON, Pianist-Pedagog, for 15 years sole assistant instructor to GODOWSKY at Berlin and Vienna

For circular of terms and details address: 270 Riverside Drive, Apt. 10 A, New York, N. Y.

MARIE POWERS AMERICAN CONTRALTO *Singing in Opera in Europe*

HART HOUSE STRING QUARTET Haensel & Jones New York

ROSA PONSELLE Exclusive Management LIBBIE MILLER 113 West 57th St. New York City *Victor Records*

FREDERICK JAGEL TENOR—METROPOLITAN OPERA COMPANY Concert Management Arthur Judson 113 W. 57th St., New York

ROSATI GIGLI'S Only Teacher VOCAL STUDIO: 24 W. 59th St., N. Y. C. *Circular Mailed on Request* Phone PLaza 3-3875

WALTER **LOUDON GREENLEES**

ENGLISH BARITONE

"A distinguished singer with musical intelligence"

IN AMERICA SEASON 1935-36

Management: ANNIE FRIEDBERG, Fisk Building, New York

PEABODY CONSERVATORY

BALTIMORE, MD.

OTTO ORTMANN, Director

SUMMER SESSION

JUNE 24 to AUGUST 3

Staff of eminent European and American Masters, including:

Frank Bibb, Wilmer Bartholomew, Austin Conradi, Frank Gittelson, Carlotta Heller, Louis Robert, Pasquale Tallarico, Howard R. Thatcher, Mabel Thomas

Tuition: $20 to $35, according to study

Circulars Mailed . . Arrangements for classes now being made

FREDERICK R. HUBER, Manager

NORENA

METROPOLITAN OPERA

Management: NBC ARTISTS SERVICE

30 Rockefeller Plaza, New York George Engles, Director

The World's Greatest Musical Weekly

The MUSICAL COURIER

You surely wish to have a thorough and comprehensive weekly review of the world of music; fill out the accompanying slip and become a subscriber of the MUSICAL COURIER.

FREE! Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.

MUSICAL COURIER, 113 West 57th St. New York, N. Y.

For enclosed $5.00 send the MUSICAL COURIER for one year and include the dictionary.

Trial offer: 3 months $1.25, 6 months $2.50.

Name .....

Address .....

City .....

Canada, $6.50. Foreign, $6.25.

EUROPEAN

LOUIS BACHNER
VOICE—Teacher of
Sigrid Onegin, Heinrich Schlusnus, Ria Ginster
Pariserstr. 39 Berlin, Germany

MME. N. de CHESSIN
COMPLETE VOCAL TRAINING
Voices Restored—All Vocal Faults Corrected
Special Finishing Courses for Artists
4 rue Brochant, Paris, France

CARMEN STUDER
(Mrs Felix Weingartner)
CONDUCTOR—IN EUROPE 1934-1935
Address: 186 St. Alban-ring, Basel, Switzerland

JOSE FIGUEROA
CONCERT VIOLINIST
Member of Faculty Ecole Normale
114 Bis Boulevard Malesherbes, Paris 17e, France

MARCEL **GRANDJANY**
HARPIST
37, Ave. de Chatillon, Paris, France

GEORGE KAZAMEK
AMERICAN VIOLINIST
Now in Europe Concerts—Recitals—Radio
"Beautiful tone, superior technic, and soulful interpretation."—Sevcik.

MARGUERITE
ROESGEN-CHAMPION
Harpsichordist and Composer
Concerts and Recitals Artist pupils accepted
170 Bd. Haussmann, PARIS FRANCE

PASQUIER STRING TRIO
(JEAN-ETIENNE-PIERRE)
Classical—Romantic—Modern Repertory
Mgt.: LEON DELORT, 252 Fbg. St. Honoré, Paris

JAN HAMBOURG
VIOLINIST—MASTER CLASSES
Editor of Bach Sonatas and Partitas (Oxford University Press)
24, rue de Verneuil, Paris, France Phone: Littre 54.82

KILENYI
PIANIST
15, Boul. Jourdan, Paris, France

MICHEL GIBSON
VIOLINIST
In Europe 1934-1935
Address: 6, Square Leon Guillot, Paris, XV, France

EISENBERG
VIOLONCELLIST
Europe 1934-1935
Management: Kiesgen, 252 Fbg. St. Honore, Paris, France

VIOLA **MITCHELL** Violinist
European Representative: Organisation Artistique Internationale, Paris, France

AUBREY PANKEY
NEGRO BARITONE
11, rue des Marroniers, Paris, France

ANATOLE KITAIN
RUSSIAN PIANIST
Management: Hurok Musical Bureau, Inc.

PAUL A. PISK, *Ph.D., Mus.D.*
Composer, Teacher of Composition, Musical Theory and Analysis
Coach-Accompanist for Singers and Instrumentalists
Schleifmuehlgasse 19, Vienna IV

ALFRED LYON
INTERNATIONAL CONCERT IMPRESARIO AND MANAGER 40, rue du Colisee, Paris, France
Phone: Balzac 46.03

LEON GOOSSENS
SOLO OBOIST
World's End Studio, Davis Place, London S.W. 10, England

IVOR NEWTON
Accompanist and Coach—Associated as Accompanist with Gerhardt, Elisabeth Schumann, Olczewska, Supervia, D'Alvarez, Ninon Vallin Chaliapin, Richard Crooks, John Charles Thomas, Melchior, Schorr, Casals, Piatigorsky, Morini, Gerbousova. Studio: 93 Cornwall Gardens, London, S. W. 7, Eng.

CONCHITA
SUPERVIA
ROYAL OPERA HOUSE
COVENT GARDEN
Management: NBC ARTISTS SERVICE

Vienna Welcomes Opera and Concert Fare

(*Continued from page 5*)

the orchestra. The rest of the program was two modern French compositions: Couperin Suite, by Ravel and a somewhat academic, though well-orchestrated piece of program music, Symphonic Etude (based on Poe's Haunted Castle) by Florent Schmitt.

MORE BRUCKNER

The last concert of the Society of Friends of Music, under Oswald Kabasta, featured the Bruckner ninth symphony in its original form without the Ferdinand Löwe retouches.

It was the first public performance of the opus in this shape and surely it will not be the last, although it cannot be denied that the lines are less rounded and the sound somewhat harder than in the Löwe treatment. The soloist of the evening was Rudolf Serkin, young Viennese pianist, whose reading of the Beethoven E flat concerto was (like the recital, in which he stirred the audience wit Mozart, Beethoven and Reger) illuminative and generally compelling.

LISZT DESCENDANT CONDUCTS

Marquis Gilbert Gravina, grandson of Cosima Wagner, daughter of Liszt (Gravina is, however, not related to Wagner), appeared for the first time in Vienna in the guise of conductor. The spectacular program was another reason why the event created a stir: Stabat Mater, by Rossini. The soloists were Daisy Halban-Kurz, soprano, who does not yet possess the essentials for oratorio; Joseph Schmidt, who though popular as a radio tenor does not meet the requirements of a large concert hall; and Italian basso Fernando Autori, to whose really fine work the success of the evening must, to a great extent, be attributed.

BACH-HANDEL CELEBRATIONS

It were impossible to mention all the events in commemoration of the Bach and Handel anniversaries. A foremost effort was a choral concert under that excellent choir leader Ferdinand Grossmann. A sacred cantata. Sie werden Alle aus Saba kommen, and the secular Der zufriedengestellte Aeolus (a delightful little musical comedy in spite of its subtitle, *dramma per musica*, were performed by a perfect ensemble of 250 voices, assisted by soloists Erika Rokyta, Enid Szantho, Andreas von Roesler and Alfred Jerger. This was followed by a séance disclosing the Bach of classic form: an organ prelude, a piano concerto, the eternal Magnificat, an orchestral suite and a cantata. Oswald Kabasta conducted, and Ria Ginster, ideal German singer of oratorio, was the principal soloist. Ginster's lovely voice was further heard in all its splendor in a monumental reading of Handel's Messiah, under Bruno Walter.

A Bach celebration of entirely different yet impressive character was the two recitals (afternoon and evening of the same day) in which Paul Emerich, Viennese pianist, accomplished the amazing memory feat of playing the forty-eight preludes and fugues of the Well-Tempered Clavichord.

Music in Paris

(*Continued from page 5*)

The past days have been bestrewn with recitals but as I was active with holiday allurements, I must confess I am reporting programs published and not what I actually heard. Among the pianists were Schnabel (Mozart, Schubert, Beethoven) and Borovsky (Bach, Lizst) and Kovarlow (Bach, Liszt, Debussy, Ravel). Adolf Busch and Rudolf Serkin gave sonatas by Brahms, Mozart, Busoni and Schubert, for violin and piano; and the Dante Society (Paris Section) gave a Bellini commemoration, comprising a lecture by Vincenzo Davico, Italian composer, and musical illustrations by Velia Giovannelli Rechi, soprano, and baritone Agroff.

King's program included works by Bach-Samaroff, Beethoven, Chopin, Brahms, Dohnanyi with a delightful interpretation of the Liszt Spanish Rhapsody. The orchestral part was performed on a second piano by Fanny Amstutz Roberts, president of Washington College of Music.

Miss Finnacom presented numbers by Bach-Saint-Saëns, Beethoven, Chopin, Liszt, Emil Sauer, Debussy and Scharwenka's concerto in B flat major. LaSalle Spier, her teacher, was at the second piano.

On May 1 two more programs were given. Hilda Openshaw played compositions by Bach, Beethoven, Debussy, Chopin and closed with an exquisite interpretation of the Beethoven concerto in G major, with her instructor, Fanny Ross Henbest, at the second piano.

Betty Baum, former pupil of Alexander Sklarevski, and now studying with Josef and Rosina Lhevinne, rates among the outstanding young artists of this city. Works by Bach-Liszt, Granados, Moussorgsky, Rachmaninoff, Chopin and the closing number, Liszt's Hungarian Fantasie, with Mrs. Everett Stevens at the second piano, were given a masterful interpretation.

Dorothy Hobley in the eighth recital on May 3 programmed music by Bach, Beethoven, Ravel, Wagner and Grieg's concerto in A minor. Her teacher, Alice Burbage Hesselbach (president, Washington Music Teachers' Association) was at the second piano.

Martha McAdams, artist member, appeared in the concluding program. Her excellent interpretation of the Schumann concerto in A minor, with LaSalle Spier at the second piano, proved the highlight of the festival.

G. S.

Michel Gibson Gives Musicale

PARIS.—American violinist Michel Gibson gave a recital on April 5 in the salon of Mrs. Edward Brooks. A distinguished audience was in attendance. The program opened with sonata in G major by Bach; followed by works of Nardini, Kreisler, Vivaldi-Bach, Monsigny, Tansman, Dvorak, Schumann, and Sarasate, in addition to which there were extras and many repeats. Julien Poplavsky (pupil of Tschaikowsky) was at the piano.

I. S.

Washington Pianists' Club Holds Twelfth Festival

WASHINGTON, D. C.—The twelfth festival of piano music was sponsored by the Washington Pianists' Club on April 29, 30, May 1 and 3. It was given as a prelude to National Music Week. The club, headed by Katharine MacReynolds Morrison, is composed of representative pupils of leading teachers.

On April 29 Ann Sugar appeared in the first recital. Only fifteen years of age, Miss Sugar, who in 1932 was soloist with the National Symphony Orchestra, offered a program of Bach-Tausig toccata and fugue in D minor, Chopin and Debussy numbers, Dohnanyi rhapsody No. 2, closing with the Saint-Saëns concerto in G minor, with her teacher, Felian Garzia, interpreting the orchestral part on a second piano. The young artist displayed virtuosity.

The next program was offered on the same evening with Leah Effenbach as soloist. The highlight on this occasion was the superb performance of the Liszt concerto in E flat major with the orchestral part played on a second piano by her teacher, Alexander Sklarevski. Other numbers given a masterful interpretation by Miss Effenbach were Bach-Tausig organ fantasie and fugue in G minor, Schumann's Bird as Prophet (in memory of the late Arthur D. Mayo) Chopin's mazurka in C sharp minor, etude in F minor, op. 25 and fantasie in F minor.

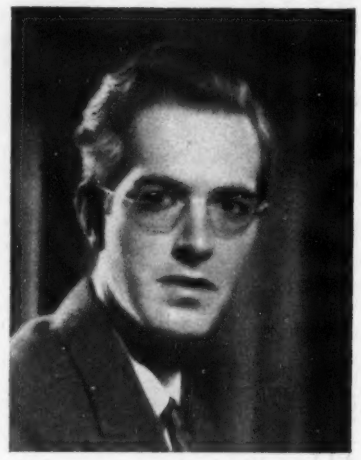
The third and fourth recitals were offered on April 30. Elizabeth Rankin King, graduate teacher of Washington College of Music, and Helene Finnacom were the soloists. Miss

Bernard Wagenaar Appears in Program of His Works

The Pierre Degeyter Club presented Bernard Wagenaar, American composer, in an all-Wagenaar program on April 14. Assisting artists were Nancy Wilson, cellist, Benno Rabinof, violinist, and the Arion String Quartet. The concert offered the sonata for violin and piano, sonatina for cello and piano (in one movement), and the quartet No. 2. For the first two numbers, the composer was at the piano.

Guggenheim Memorial Concerts Again to be Held in New York

Another series of the Daniel Guggenheim Memorial Concerts by the Goldman Band, under the direction of Dr. Edwin Franko Goldman, will be given in New York during the coming summer, June 19 to August 18. The band is to play in Central Park on Wednesday, Friday and Sunday evenings; at New York University, Monday and Thursday evenings; at Prospect Park Brooklyn, on Tuesday and Saturday evenings.



LEONARD TREASH,
bass-baritone, won the Operatic Voice Contest (prize of $500) held in Philadelphia, the week of April 22 at the Biennial Convention of the National Federation of Music Clubs. Mr. Treash is a student of Emilio de Gogorza at the Curtis Institute of Music.

Ronald Murat Offers Recitals

A recital by Ronald Murat, violinist-composer, was given at Philosophy Hall, Columbia University, New York, on April 23, under the auspices of the Women's Graduate Club. The program included a suite of five pieces by Mr. Murat, besides Handel's sonata in D; Brahms' sonata in D minor and numbers by Kreisler, Bloch, Kreisler's arrangement of Dvorak's Slavonic Dance in G minor, and Rachmaninoff's arrangement of Moussorgsky's Hopak.

On April 14 Mr. Murat's quartet, consisting of Mr. Murat and John Dembeck, violins; John Hammond, viola, and Milton Forstat, cello, assisted by Benny Goodman, clarinet, and Mrs. Hammond, piano, were heard in a chamber music recital at the residence of Mrs. Hammond. They presented Handel's sonata in C for viola and piano; Beethoven's quartet in C minor, op. 18, No. 4, and the clarinet quintet in A by Mozart. Messrs. Hammond and Dembeck are pupils of Mr. Murat.

Alban Perring, Grand Prize (A.A.P.V.C.)
Ginette Neveu, Grand Prize, Warsaw, 1935
Janine Andrade, Denise Soriano, and Lola Bobesco
Are Master Pupils of the
JULES **BOUCHERIT** MARCEL **CHAILLEY**
VIOLIN SCHOOL
8, rue des Marronniers Paris
Phone: Auteuil 48.80
18, rue Guersant Paris
Phone: Etoile 15.69

MARIO
FACCHINETTI
COMPOSER—CONDUCTOR
in U. S. S. R. 1934-1935
Permanent address: c/o Bernard,
14, rue La Grange Bateliere, Paris, France

SYLENKA
SPANISH DANCES
EUROPE 1934-1935
PUPILS ACCEPTED
85, rue de Dantzig, Paris XV. France

LOUTA NOUNEBERG
PIANO SCHOOL
Teaching verified by the analysis of films reproducing the playing of great virtuosos, enregistered exclusively for Madame Nouneberg.
Classes and Private Lessons for Beginners, Teachers, and Artists
Maximum of Progress in Minimum of Time
Address inquiries to: 6, Square Perronet, Paris-Neuilly-sur-Seine (France) Phone: Maillot 52.38

ORLANDO
BARERA
ITALIAN VIOLINIST
In Europe 1934-35
Address all communications to:
ALFRED LYON, 40 rue du Colisée, Paris

IRVING SCHWERKE
Teaches Music and Gives Advice to Students and Professionals
at
6, Square Leon Guillet (rue de Dantzig)
Paris XV. Phone: Vaugirard 48.24

Teaching Music from Aesthetic Rather Than Scientific Viewpoint Advocated

William O'Toole Decries Machine Methods in Discussion of Creative Piano Technic

William O'Toole, whose progressive pedagogy has passed the experimental and whose procedure is now established under the name of Creative Piano Technic, picks a few timely flaws in the general run of present-day musical training.

"What is wrong with the current ideals of music education?" Mr. O'Toole marshaled his ideas at the request of an interviewer from the Musical Courier. "Well, there obviously is something wrong with instruction that unduly divides musicians into warring and non-understanding camps.

"The fault is not with the art itself. Eaglefield Hull, the distinguished English authority on modern music, says, 'Few will agree with those who cry out that the arts are now both retrogressive and decadent. To such alarmists we would say that if the study of the musical classics inspires them with a distaste for modern music, there is something wrong with the method of their own musical training.' To this true statement may be added that there is also something wrong with the method of their training if the study of moderns inspires others with a distaste for the classics. Personal preference for a particular period of music is anyone's prerogative, but there is no reason for such a woeful lack of appreciation for the values of other periods—no reason other than an inadequate instruction.

"As for just what *is* wrong with such instruction, there is only this: it is either too superficial or it is too specialized; too academic or too widely radical. It is training given by teachers who know more about analysis than they do about synthesis—more about the science of music than they do about the art of music. Themselves the product of an age which has over-valued rules and formulas—at least so far as art is concerned—teachers have faithfully imposed these academicisms upon their pupils, sometimes having little else to offer; or, lacking sympathy for these procedures, they have discarded them entirely, becoming extremists.

"In either case, they have limited their pupils' field of study, the cause of music suffering by this narrow selectivity in appreciation. The teacher should keep his preferences, if he has any, to himself, in order to avoid 'conditioning' the pupil in the direction of his prejudice. For it is the teacher's business to unfold the whole panorama of musical art, and to do so in such a way that broad general principles are deduced; it is the teacher's business to make it clear that one cannot even be a good specialist without at least an acquaintance with, and a broad sympathy for, musical effort throughout the ages.

The Bane of Regimentation

"Pupils of strong personality refuse, of course, to be regimented, and rebelling against too limited a musical fare, often desert to the camp opposite that to which the teacher belongs. A mixed diet is the only way to retain their interest. After several romantic pieces, a pre-classic may be given, followed by a modern composer. And this would be an excellent time for the teacher to show how primitive and modern composers have something in common. It could then be stated that modern composers, reacting against what they believe to be romanticism's excessive enthronement of 'feeling' have reverted to more objective procedures. They have recourse to primitive *melody*, i. e., to the use of modes, barbaric scales and non-metrical rhythmic patterns; to retrogressive chord progression (suggesting 'pre-scientific' harmony) and to mere duplication of the melody at one or more intervals (the organum or 'side slip' principle). They use other procedures, of course,

WILLIAM O'TOOLE.
From a portrait by George K. Ross.

but these will suffice for the beginner's enlightenment.

"Modern composers take less stock in the theory of 'evolution' as applied to musical history; they favor the dictum that 'history repeats itself.' Early practices now appear in a new guise, for canny human nature wastes nothing, not even old fashions apparently forgotten. Modern composers have also, by their conflicting practices, shown that music, being an art, cannot put too much faith in the development of an exact and permanent science of musical theory. Art, being of the spirit, refuses to be confined within the seemingly perfect formulae of the laboratory. For example, the diligently developed vertical concept of musical structure, reaching its height in romanticism, seems to be giving way to the linear concept prevalent in pre-classic times.

"The inference is that the usual musical training limits its range to study because its theoretical training is only sufficient to aid in an understanding of a limited range. But experience with texts which have their formulae derived from analysis of music from Rameau to Wagner, and interpretative experience which lies mostly within this period, will not adequately prepare the pupil to appreciate the music of primitive and pre-classic composers on the one hand, nor the music of modern composers on the other. The early music will not be luscious enough for a pupil so 'conditioned'; the modern music will seem to be without plan, to be insincere experiment—at least some musicians condemn *all* of it thus. However, after actual contact with a sufficient number of pieces of early music and modern music, the pupil often comes to relish what they contain, in spite of their naïve or purposeful disregard of rules which are perfectly valid for the classic and romantic periods. Such a pupil is apt to lose his faith in rules and formulas and is in a fair way to become wildly radical.

Need of Greater Artistry

"The inference is, too, that the teacher needs to be more an artist and less a mere critic—an artist in the practice of the various styles of composition, early and late, in order to help the pupil to a real understanding. It is not enough to have the pupil copy his teacher's interpretation, which is, in turn, a copy of *his* teacher's interpretation. Like the Chinese, we have adored our ancestors too long. First-hand experience is what our pupils need.

"In conclusion, it may be stated that what is wrong with our musical training is this: first, it has over-valued analysis, splitting up musicianship into courses labeled technic, ear-training, dictation, harmony, counterpoint, form, etc., and has so long delayed their synthesis that the student seldom arrives at the ability to speak and write the language of music, i. e., to improvise and compose; seldom arrives at a real understanding of the musical meaning of the compositions he studies so that a genuinely authoritative interpretation is possible; seldom arrives at a real technic in the larger sense, since his muscular and aural study have been divorced. Secondly, teachers who really speak the language of music are rarer than they should be, since our educational system, if it worries at all about the subject of music, stresses only superficial qualifications.

"The remedy is plain: teach music from an æsthetic rather than a scientific approach, using actual music of all periods as text, and not merely as a text for reading but as a basis for personal reaction, for self-expression. Only thus will hidden values become manifest. Such a plan is joyous adventure for teacher and pupil alike. It will produce teachers who will be more than mere fault-finders; music-lovers who will be more than crabbed advocates of one period of music's life. For all periods will be valued for their own æsthetic worth and not measured by artificial pseudo-scientific standards."

R. L.

Kiniya Summer Music Colony and Club

Dolores Hayward, director of the Kiniya Summer Music Colony and Club, and head of the educational department of the New York Madrigal Society, announces an early registration for the colony, situated on Lake Champlain, in Vermont. The colony, now three years old, offers its members, consisting of musicians, dancers, writers and artists, the opportunity of enjoying a vacation, together with study. It has 400 acres on the lake, with woods of pine and birch, its own farm, golf, tennis, canoeing, swimming and a stable of fine horses. It is possible to work here freely by oneself in secluded cabins, or study any of the arts under widely known teachers. Programs are given in the studio barn and at the nearby clubs and resorts.

Beatrice Rodick, scholarship winner last year, composed her Champlain Suite for two pianos while staying at the colony. The work has since been orchestrated, and has won considerable attention. She is winner this year of the Ossip Gabrilowitsch Scholarship. The Indian name Kiniya means to re-create, and in its name lies the purpose of the colony.

Ernest Briggs to Present British Opera Company in West

Ernest Briggs, New York manager of concert attractions, now at the Hotel Biltmore in Los Angeles, announces that for the opening of next season there will be presented in California for the first time, the Great Britain Intimate Opera Company, an organization producing operas of the seventeenth and eighteenth centuries, featuring Frederick Woodhouse in association with Mabel Ritchie and Geoffrey Dunn. The company will visit Canada, then fulfilling engagements south to San Diego, returning to Vancouver and thence to England without visiting the Eastern cities.

Szigeti Concludes Tour of Egypt and Palestine

Joseph Szigeti has completed a tour of ten concerts in Egypt and Palestine. Originally scheduled for six appearances, the Hungarian violinist had to give repeat performances in several cities. He will play three consecutive performances in Prague (two under Bruno Walter in the Beethoven concerto and one under Dr. Jirak in the Mozart and Bartok concertos) as well as recitals in Cannes and Nice. At the end of May he is to be heard with the Budapest Philharmonic Orchestra in Vienna, following which he opens the Government Festspiele at the Royal Opera in Budapest, playing the Beethoven concerto under Fritz Reiner's direction. On June 13 he gives a recital at Queen's Hall in London. Szigeti plans to spend part of his vacation at his villa at Cap Ferrat and the rest in Engadine.

MUSIC
Playing Cards
possess a distinct educational value, as well as an appeal to those who like something new in the way of games, including solitaire. They are scientific, instructive and entertaining. These Grade "A" Cards come in attractive gold lettered double card box, with complete book of rules. The price is $1.85 per set of 105 cards, postpaid. Mail check or money order to
HARRIET R. BELLMAN
Inventor-Owner
MUSIC PLAYING CARD CO.
315 W. 97th St. (Agents Wanted) New York

LEON CARSON
TENOR—TEACHER OF SINGING
20 Cottage Place, Nutley, N. J. Tel.: Nutley 2-2499
160 W. 73rd St., N. Y. Tel.: TRaf. 7-6700

WILLIAM THORNER
Teacher of Singing
Carnegie Hall, New York Tel. COl. 5-0700

LOUIS PERSINGER
JUILLIARD GRADUATE SCHOOL
New York

RALPH LEOPOLD
PIANIST
Studio: 30 W. 69th St., N. Y.
Concert Mgt. Harry Culbertson
9525 Blackstone Ave., Chicago

WHEELER BECKETT
— CONDUCTOR —
RICHMOND SYMPHONY ORCHESTRA

CHARLES MADURO
COMPOSER
200 West 58th St., New York Circle 7-4812

MAESTRO ENZO DELL'OREFICE
Coach of CARUSO
Voice Culture
Studio 7-2, Hotel Ansonia, N. Y. SUs 7-3300

ADOLF SCHMID
CONDUCTOR—ARRANGER
Hotel Park West, 85 West 64th St., New York

ROMANO ROMANI
Teacher of ROSA PONSELLE
STUDIO: 344 RIVERSIDE DRIVE, NEW YORK; TEL. RIVERSIDE 9-6010

ROSE MARIE BRANCATO
Coloratura Soprano
OPERA and CONCERT
Management: Metropolitan Musical Bureau, Inc.,
113 West 57th Street, New York

RUGGIERO RICCI
PHENOMENAL BOY VIOLINIST
Management: Metropolitan Musical Bureau, Inc.,
113 West 57th Street, New York

ARTURO VITA
voice placement opera coach
205 West 57th Street - New York - Tel. Circle 7-5420

BARBARA BLATHERWICK
RECITAL—Coloratura Soprano—OPERA
PUPILS ACCEPTED The Italian bel canto
Founded on the principles of Manuel Garcia
Studio will remain open during the summer.
37 Washington Sq., W., New York ALgonquin 4-8574

MARY McCORMIC
Soprano
OPERA—CONCERT—MOVIES

LUCREZIA BORI
Metropolitan Opera House New York
Baldwin Piano
Victor Records
Concert Management Arthur Judson
Division Columbia Concerts Corp. of Columbia Broadcasting System

MARIA MÜLLER
Metropolitan Opera Ass'n
THE ELISABETH, EVA, SIEGLINDE, OF BAYREUTH
SALZBURG FESTIVAL

THE STEINWAY BUILDING
113 West 57th St., New York
Small and Large Professional Studios
OFFICES, Any Size Required, Suitable for Concert Managers, Music Bureaus or Organizations Connected with Music in Any of Its Branches.
Unexcelled Service Daily and Evenings.
Very attractive rentals—Representative on premises or
Douglas L. Elliman & Co., Inc., 15 East 49th St., New York
Telephone PLaza 3-9200

MYRA HESS PIANIST
Exclusive Management: Annie Friedberg.
250 West 57th Street, New York

KIRSTEN FLAGSTAD
SOPRANO—METROPOLITAN OPERA
Management: NBC Artists Service.
30 Rockefeller Plaza New York

Caroline
HUDSON-ALEXANDER
Soprano
1419 Steinway Bldg., 113 W. 57th St., New York

EMY-LOU **BIEDENHARN**
CONTRALTO
Exclusive Management: Annie Friedberg.
250 West 57th Street, New York

SANDOR HARMATI
Conductor Westchester Music Festival.
County Center, White Plains, New York

GUIOMAR NOVAES
In America from October 20, 1934 to February 1, 1935
Management: Haensel & Jones,
113 West 57th Street, New York

DUSOLINA GIANNINI
SOPRANO
Management NBC Artists Service,
30 Rockefeller Plaza, New York

JOSEF LHEVINNE
PIANIST
Management: NBC ARTISTS SERVICE,
30 Rockefeller Plaza, New York

MYRTLE LEONARD
CONTRALTO—METROPOLITAN OPERA CO.
Concert Management Arthur Judson, Inc.
113 West 57th Street New York

ERNO VALASEK
VIOLINIST
Management: Richard Copley
113 West 57th Street, New York

NOËL EADIE
Coloratura Soprano
Address 1415 Steinway Hall,
113 West 57 Street. New York City

NADIA REISENBERG
Pianist
300 Central Park West,
New York, N. Y.

Göta LJUNGBERG
Soprano—Metropolitan Opera
Management: NBC ARTISTS SERVICE,
30 Rockefeller Plaza New York

FREDERICK JAGEL
TENOR METROPOLITAN OPERA
Concert Management Arthur Judson, Inc.
113 West 57th Street, New York

BRUCE SIMONDS
PIANIST
Exclusive Management: Annie Friedberg,
250 West 57th Street, New York

EDITH MASON
SOPRANO—Chicago Grand Opera Co.
Management: NBC Artists Service
30 Rockefeller Plaza, New York

JOSEPHINE FORSYTH
SINGER AND COMPOSER
1422 Steinway Building, New York City

RICHARD CROOKS
TENOR METROPOLITAN OPERA
Management: Haensel & Jones,
113 West 57th Street, New York

JEAN TENNYSON
SOPRANO
Address: 1416 Steinway Building,
113 West 57th Street, New York

QUINTO MAGANINI
Conductor Maganini Chamber Symphony
Management: NBC Artists Service,
30 Rockefeller Plaza, New York

FABIEN SEVITZKY
CONDUCTOR
Concert Management Arthur Judson,
113 West 57th St., New York

DINO BORGIOLI
TENOR—METROPOLITAN OPERA CO.
Concert Management Arthur Judson, Inc.,
113 West 57th Street New York

PAUL KERBY
Conductor, Symphony-Opera
Vienna Symphony Orchestra, 1930-33
NBC Artists Service, 30 Rockefeller Plaza, N. Y.

DENNIS NOBLE
BARITONE
Exclusive Management: Annie Friedberg,
250 West 57th Street New York, N. Y.

GLADYS SWARTHOUT
MEZZO-SOPRANO of the METROPOLITAN OPERA
Management: NBC Artists Service
30 Rockefeller Plaza New York

NELSON EDDY
BARITONE
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
113 West 57th Street New York

Studio Notes

LOUISE GERARD-THIERS

Sixteen pupils of Louise Gerard-Thiers gave a program of operatic music from memory, in her Carnegie Hall studios on April 27, before an audience which thoroughly enjoyed the offerings. Betty Rand and Eethel Holmes began with the duet from Werther (Massenet), showing soprano voices of high range and expression. Tanya Pogra united with Eric Davies in a duet from Magic Flute, both singers possessing pleasant voices under excellent control. Miss Rand and John A. DeHoog, tenor, followed in the love-duet from Rigoletto, singing with decided feeling. Mrs. Holmes and George I. Everett offered the Paradiso duet from Wolf-Ferrari's Segretto, both singers showing temperament and power of voice. The quarrel duet from Cavalleria Rusticana brought the expressive Miss Hart and dramatic Saxton Smith, who received sustained applause. Miss Rand, Mrs. Holmes, Mr. de Hoog and Mr. Everett shared the Spinning Scene quartet from Martha; Miss Rand's high staccato and flexible voice lent special color to it.

Miss Pogra and Mr. Everett joined in the Nedda-Silvio love duet (I Pagliacci), singing with spontaneous style. In a trio from the Barber of Seville, Mrs. Holmes, Messrs. Smith and Davies achieved fine climax. The Sisters Duet from Cosi fan Tutti displayed the excellent ensemble achieved by the Misses Pogra and Hart. Miss Rand and Mr. Smith sang the Farewell Duet (Lakmé), real pathos marking the item. The Courting Duet from Patience showed the distinct enunciation and characterization of Mrs. Holmes and Mr. Davies. In the Garden Scene (Faust) Miss Pogra and Mr. deHoog sang their operatic farewells with feeling.

Frances Williams and Madeleine Vose played accompaniments with facility and sympathy. April, a chorus for four women's voices by Miss Williams, was ably sung, the graceful music making a hit. At the close there was a special round of applause for Mme. Gerard-Thiers. F. W. R.

MARCELLA GEON

April 16, Marcella Geon gave a descriptive reading of Parsifal, playing excerpts from the score. Miss Geon has completed her Wagner series in the Embler Studios in Brooklyn.

Miss Geon presented at her studio, the cellist, Marion Noyes of the Juilliard School of Music, who played with flawless technic and warmth of tone. Miss Noyes charmingly traced the development of the cello. J. V.

ENZO DELL'OREFICE

Vocal students of Enzo dell'Orefice gave a musical evening in the Steinway Building, New York, on April 27. Two chorales, by Sibelius and Dvorak, opened the program, sung by Jule Burns, Mollie Saffrin, Gladys Tand, Reyna Emmanuel, Olga Capp, Harriet Bashein, Marjorie Bowes and Frances Allegra. The ensemble had unity, balance and pleasing delivery. They sang again later in the program. Anthony Petrillo, who has a rich bass voice of pleasing quality, sang numbers by Petrie and Bingham. Mollie Saffrin, coloratura soprano, revealed flexible, bright tone in Caro Mio Ben (Giordani), In the Forest (L. Rondell) and Villanelle (Dell' Acqua). M. Veronica Kennedy, lyric soprano, scored with her listeners in the Micaela aria from Carmen and numbers by German, Sibella and La Forge. The brilliant soprano of Rina Stuart, and her technical deftness found exposition in the Suicidio aria from La Gioconda, a Verdi aria, and songs by Brahms. Jonas Mittleman gave commendable account of Una Furtiva Lagrima (Donizetti) and Do Not Go, My Love (Hageman). The large audience applauded and many encores were given. J. T.

JOSEPH REGNEAS

Activities of Joseph Regneas' artist-pupils cover various fields of vocalism. Those mentioned in this article have studied with the New York instructor from ten months to ten years. Sylvia Cyde, soprano, returns to Madison Avenue Baptist Church, New York, as soloist; she has an extended contract with station WOR. Radiana Pazmor, contralto, leaves New York on May 12 to become head of the vocal department of a new music school in Santa Fe, N. M. Joseph Mathieu, tenor, is soloist at the Dutch Reformed Church of Flatbush, N. Y., and appeared as soloist at the Women's Club of Newburgh, N. Y.; he is frequently heard over WOR. Jennie Beach, soprano, gave a joint recital with Mr. Mathieu on May 3, in Douglaston, N. Y. She also has sung with the Shubert Opera Company. Adriana Morales (Marchesa di Orotava), soprano, will offer concerts, specializing in Spanish songs. Henry Clancy, tenor, continues at the Fifth Avenue Presbyterian Church, New York, and Sue Harvard, soprano, and Helen Bard Nixon, contralto, both are at the Marble Collegiate Church, New York. Nevada Van der Veer, contralto, now head of the vocal department at the Cleveland (O.) Institute of Music, sang the contralto solos in a recent performance of The Messiah at Carnegie Hall, New York. Hassie Malfield, soprano, remains soloist at Calvary Baptist Church, New York. Mary Potter, contralto is soloist at the Fifth Church of Christ, Scientist, and Theodore Webb, baritone soloist of the Second Church, C. S., New York. Alice Perkins Godillot, soprano, is heard frequently at the Riverside Church, New York, and Randolph Weyant continues as tenor of the Song Smiths Quartet, in the Show Boat Hour on WEAF. Mr. Regneas announces a summer course, beginning June 3.

MILDRED JAMISON DASSETT

Pupils of Mildred Jamison Dassett of New York have been fulfilling engagements. Theodora Kingsbury, pianist, recently appeared before the Engineering Women's Club, playing a program of Bach, Rameau, Brahms and Chopin numbers. Another Dassett pupil, Mary Kapillian, is active as an accompanist. Among her latest concerts were two programs of Hebrew folk-songs with Mrs. Rothenberg. Miss Kapillian was assisting artist at Paul Gelrud's recent violin recital at the Neighborhood School, New York.

RHEA SILBERTA

Rhea Silberta presented a number of her artists in recital at the Hotel des Artistes, New York, on April 30. Those appearing were: Sylvia Kagan, soprano; Sara Kaufman, mezzo-soprano; Marie Masur, dramatic soprano; Molly Taylor, lyric soprano; Marjorie White, lyric soprano; John Carroll, baritone, and Harvin Lohre, tenor.

The program opened with the Domine Jesu from Verdi's Requiem, sung by Misses Taylor and Kaufman and Messrs. Lohre and Carroll, after which Mr. Lohre was heard in two Russian songs: The Wounded Birch Tree by Gretchaninoff and Grief by Nicolaieff. He was cordially received, his naturally fine voice and commendable style making a deep impression.

Miss White, an attractive young singer, sang songs by Grieg-Aslanoff, Buzzi-Peccia and a Spanish folk-song, Bolero Castellano. She revealed a clear and resonant voice which she used with good taste.

Mr. Carroll elected to sing Quand la Flamme—from the opera La Jolie Fille de Perth by Bizet and Miss Silberta's Beloved. In excellent voice, Mr. Carroll was *en rapport* immediately with his listeners. There were admirable tonal quality, clarity of diction and a distinctive style in his contributions. Later he offered three songs which further impressed the audience.

Miss Kagan chose two French numbers, La lettre d'adieu by Kriens and Ouvre tes yeux bleus of Massenet. Her voice was clear and brilliant and she made a favorable impression with the audience. In the second half of the program, she proved she could sing an aria—the Jeanne d'Arc—equally as well as songs.

Je dis que rien ne m'epouvante from Carmen was Miss Taylor's selection and it fared well. The voice has incisiveness and volume, and she sings with poise and effectiveness. Later, of two songs, Silberta's Star-Dust had especial favor with the audience.

Miss Masur revealed one of the best voices of the evening. This singer also displayed style and a versatility of interpretation. She was highly successful in her presentation of Voi lo Sapete from Cavalleria Rusticana and In Mezo Al Mar arranged by Sadero.

Mme. Kaufman next appeared and her equally fine voice delighted the large audience. Showing musicianship and intelligence, Mme. Kaufman should go far in her chosen field. She scored in a Samson and Delilah aria and Les Filles de Cadix of Bizet. With two such fine voices on the program, a more fitting climax than E un Anatema from La Gioconda could not have been offered, and with this duet the evening came to a successful close. There were encores for all the singers, who reflected credit upon the work of Miss Silberta, who was at the piano. J. V.

(*Continued on page 29*)

Verdi Club Rose Breakfast

Florence Foster Jenkins, founder-president of the Verdi Club, of New York, with Mrs. Horace B. Hanson, chairman, provided an interesting musical program for the annual Rose Breakfast held on April 30 at the Westchester-Biltmore Country Club. Mrs.

FLORENCE FOSTER JENKINS

Daniel Pelton Duffié read five minutes of club history covering the past season. Alexander Campbell, tenor, presented songs in English and German in a voice of sympathetic quality; he was enjoyed especially in Frühlingsreigen (Fleischmann) and Pipes o' Gordon's Men (Hammond). Emma Franco, Italian soprano, showed excellent dramatic temperament in the Legend from Iris (Mascagni), continuing with Italian folk-songs. Youthful Naomi Williams made a successful début as a dancer. Marina Yurlova, Russian dancer, was admired for her vigor, grace and characterization, winning much applause. The March of the Roses brought the participation of an attractive array of women in pink, the first award going to Mrs. J. K. Emmett, and Madalena Paltenghi winning the second prize. Appreciation was evident for Gene Schiller and Karl Schulz, accompanists, and for the music provided by W. F. Hugger, violinist, and Charles K. Young, pianist. F. W. R.

NATHAN MILSTEIN
VIOLINIST
Concert Management Arthur Judson, Inc.
113 West 57th Street New York, N. Y.

GABRILOWITSCH
PIANIST - CONDUCTOR
Management: Metropolitan Musical Bureau, Inc.,
113 W. 57th St., New York City *Steinway Piano*

MARY MOORE
COLORATURA SOPRANO
Management: BRUNO ZIRATO
Steinway Hall, 113 West 57th St., New York, N. Y.

WALTER MILLS
BARITONE
Athenaeum Concert Management, Steinway Hall, New York

DORIS DOE
Contralto Metropolitan Opera Company
Management: NBC ARTISTS SERVICE
30 Rockefeller Plaza, New York

ANNY KONETZNI DRAMATIC SOPRANO
Management: Annie Friedberg, 250 W. 57th St., N. Y.

HOPE HAMPTON
SOPRANO
Personal Representative: Bruno Zirato, Steinway Bldg., N. Y.

HANS CLEMENS
METROPOLITAN OPERA TENOR
Exclusive Management: Annie Friedberg,
250 West 57th Street, New York, N. Y.

ARTHUR FEAR
Leading Baritone Covent Garden Opera
Management: NBC Artists Service, 30 Rockefeller Plaza, N.Y.

FRANK MANNHEIMER
PIANIST
Exclusive Management: Annie Friedberg,
250 West 57th Street, New York, N. Y.

LAURITZ MELCHIOR
TENOR
Metropolitan Opera, New York; Covent Garden, London; Grand Opera, Paris
Mgt: NBC Artists Service, 30 Rockefeller Plaza, N. Y.

REAL ART RECORDING CO.
VELVETONE—HOME RECORDING
444 E. 41st St., Paterson, N. J. Sherwood 2-8849
Steinway Hall, New York Circle 7-7073

Studio Notes

(Continued from page 28)

A. Y. CORNELL

A. Y. Cornell, teacher of singing of New York, has a long list of active pupils. Earl Waldo, basso, soloist at the Fifth Avenue Presbyterian Church, New York, and a WEAF and WJZ artist, sang in The Messiah with Jessie Craig Adams, at the Church of the Ascension on the evening of Easter Sunday. He recently was heard in The Seven Last Words (Dubois) at the Second Presbyterian Church, Newark, N. J., and in Olivet to Calvary on Palm Sunday at the same church. He sang The Crucifixion on Good Friday at the Fifth Avenue Presbyterian Church in the afternoon, and in the evening the same cantata in Jersey City, N. J.

Pauline Wilson, soprano, is soloist at the Kew Gardens (N. Y.) Community Church. Ruth McIlvaine, contralto; George Condon, baritone, and Norman Oberg, bass, sang the Dvorak Stabat Mater at the Three Hours service at the Church of Christ the King on Good Friday. Mr. Oberg was heard in The Messiah at the Swedish Evangelical Lutheran Church on April 7, and has several hours on the NBC network.

Verna Osborne, coloratura soprano, who appears over WOR, offered a recent concert as assisting artist with the Brown University Glee Club in Providence, R. I. She appeared in her second Town Hall, New York, recital on April 8.

Raoul Nadeau, baritone, soloist at the First Presbyterian Church, New York, and an NBC artist, sang in Bach's B minor Mass at the church on April 7; 14, he did the music of Christ in the St. Matthew Passion, and, 21, was a soloist in The Messiah. Mr. Nadeau appeared with the College of St. Rose Choral, Albany, N. Y., in The Seven Last Words, on April 4.

Joan Peebles, contralto, is soloist at Christ P. E. Church, East Orange, N. J., and has had an active season in concert, opera and radio. During the season she has sung Suzuki in Madam Butterfly in Rochester, N. Y.; Nancy in Martha at Trenton, N. J., and the same part on the Chase and Sanborn Hour (WEAF) in March. She appeared in the Verdi Manzoni Requiem with the Wilkes-Barre Choral Society at Wilkes-Barre, Pa., and twice on the Guild of Modern Music radio programs, offering songs by Villa-Lobos, Marion Bauer, and others. She had been engaged for concert, oratorio and operatic performances during the summer season at Chautauqua, N. Y.

FRANCES HALL and RUDOLPH GRUEN

A studio recital was given by pupils of Frances Hall and Rudolph Gruen at their New York headquarters on April 13. The program was made up entirely of Chopin numbers, except for a gavotte by Prokofieff. Those appearing were Hyman Krongard, Emily Putnam, Minnie Stoughton, Madeline Piedra, Rose Resnick, Nettie Buch, Kurz Weil, Pablo Miquel and Floyd Morgenstern.

DONATO A. PARADISO

On May 2 at the Carnegie Chamber Music Hall, New York, Donato A. Paradiso presented the Grand Opera Guild of America in a concert which attracted a large audience. The chorus numbering sixty did excellent singing, their voices blending admirably. They opened the program with the Pilgrims' Chorus from Wagner's Tannhäuser, being heard also in the scene and prayer from Cavalleria Rusticana of Mascagni (with Hanna Sobel as soloist), the Bell Chorus from Leoncavallo's Pagliacci and closing the program with the Soldiers' Chorus from Gounod's Faust. Such a chorus could easily form the background of any meritorious opera company. During the intermission, the chorus presented Maestro Paradiso with a bound volume of Pagliacci, a baton and a conductor's stand, as a token of appreciation of his fine work.

There were a number of solos by Mr. Paradiso's pupils. Sampson Vogel revealed a good voice, in Dio Possente from Faust. Beatrice Alexander in the Ave Maria from Verdi's Otello received warm applause, her voice being clear and resonant. Anne Zaretz in the O Don Fatale from Verdi's Don Carlos displayed a resonant voice of ample volume. George Bedner chose the E Lucevan le Stelle from Tosca. He sang with ringing top notes. Also making a good impression was Hanna Sobel, whose singing of Mi Chiamano Mimi from La Boheme of Puccini easily won favor from the audience. A tenor voice that should develop excellently is that of Antonio Fiori, who elected to sing the Questa o quella from Rigoletto of Verdi. Louise Corchia is a young coloratura with a voice of lovely quality. With continued study she should be a worth while artist.

Another voice that made an impression was the baritone of Joseph Gargiolo, who was heard in the prologue to Pagliacci. His top notes are pleasing and powerful.

Miss Sobel in the aria from Cavalleria Rusticana, with the chorus, and the Un bel di from Madam Butterfly, gave an admirable account of herself. The voice is a naturally good one, used well. Maria Sawyer sang an aria from the Snow Maiden of Rimsky-Korsakoff (in Russian), displaying a limpid voice, pure and agreeable. Miss Alexander in an aria from Cavalleria Rusticana increased the favorable impression made. Alexander Schupak, using as his vehicle the Qui sdegno non 'scende from Mozart's Magic Flute, also sang artistically.

George Bedner was heard again during the second half of the program in Mi par d'undir from I Pescatori Di Perle of Bizet, and Margarita Giordano created a fine impression by the beauty of her dramatic soprano voice in Pace, pace mio Dio from La Forza del Destino. The quartet from Rigoletto as sung by L. Corchia, S. Mintzer, A. Fiori and J. Gargiolo proved enjoyable.

The evening was one of genuine pleasure to the audience. A goodly word of credit goes to the musicianly accompaniments of Ann Chenee, for all the singers. J. V.

SIBYL SAMMIS MacDERMID

The weekly repertoire class in Sibyl Sammis MacDermid's Studio in New York, April 26, had as guests Harriet Ware and Hallett Gilberte, and several songs by these composers were sung. Iris and Gladness (the latter in MS.) were effectively given by Marian Lorraine, soprano, to Miss Ware's accompaniment, and an unpublished cycle, Spring, Summer, Autumn and Winter, by Mr. Gilberte aroused enthusiasm as sung by Grace Keilt, soporano, to the composer's accompaniment. Later Wallace Magill, baritone, gave pleasure in songs by both composers. The program concluded with miscellaneous numbers sung by Jeanette Cohn, mezzo-soprano; Ernest Wilde, bass; Dorothy Porter, soprano; Hazel Wolcott, contralto; Ellen Pierson, soprano. M. K.

EDGAR SCHOFIELD

Edgar Schofield will teach summer master classes at his New York studio for a period of five weeks, from June 24 to July 28. He has already had a number of registrations from Canada, the West and the South. This is the first time in many years that Mr. Schofield will teach in New York during the summer.

Emanu-El Choir to Give Jacobi Work

The Sacred Service for cantor, choir and organ by Frederick Jacobi, American composer, will be given by the Temple Emanu-El choir at the service on May 17, at Temple Emanu-El, New York. The composition and publication of Mr. Jacobi's service were sponsored by the temple's choir committee and its première took place in 1931. Since then the service has been given in Philadelphia, San Francisco and other major cities of the United States.

La Forge Music Study Club Students Receive Awards

NEWARK, N. J.—In the recent junior convention of the New Jersey Federation of Music Clubs in this city, students of the La Forge Music Study Club were awarded eight silver loving cups for first prizes and received one gold federation second prize.

Press Comments

MARGARET ROESGEN-CHAMPION

Margaret Roesgen-Champion, composer-harpsichordist, was soloist with the symphony orchestra of St. Etienne (Edouard Mourat, conductor), playing the Bach concerto in D minor, her own Aquarelles, and a group of compositions for harpsicord alone. Speaking of this concert, the Comoedia said: "In point of program and interpretation, one of the best performances of the season. Mme. Roesgen-Champion was given an ovation for her truly marvelous harpsichord playing."

"To her programmed numbers," reported the critic of Le Memorial de St. Etienne, "Mme. Roesgen-Champion had to add an entire group of extras, so great was her success. She played everything in admirable style. . . . I had also heard Diemer play The Coucou: I prefer Mme. Roesgen-Champion. . . ."

"This concert, in which figured the illustrious harpsichordist Margaret Roesgen-Champion," came from La Tribune Republicaine, "was impatiently awaited by all our music-lovers. From the first notes she played, we were under the spell of an ever increasing charm. Under Mme. Roesgen-Champion's fingers, the harpsicord took on a hitherto unwonted beauty. Virtuoso passages, rhythmic motives, dazzling cadenzas, alternating with expressive melodic *adagios*, allowed her to reveal the resources of a vast and varied scale of technic. She conquered the hall. Her own Aquarelles, for harpsichord and orchestra, gave us the privilege of tasting and appreciating a new *genre*. Applause was so insistent that Mme. Roesgen-Champion had to give encore upon encore, enchanting our ears with the impeccability and grace of her incomparable playing."

RUTH LYNDA DEYO

Ruth Lynda Deyo, American pianist and composer, has returned to America after a stay in Egypt, during which she wrote a music-drama entitled The Diadem of Stars. Her husband, Charles Dalton, is the author of the libretto. The Egyptian Gazette of Cairo said: "The period of Egyptian history from which the subject of the music-drama has been chosen has material of a dramatic character peculiarly appropriate for the stage. Moreover the problems of the drama are essentially those of the present time. Therefore this particular moment in the ancient Egyptian past may be said to be brought into close relationship with our own civilization. There is a vital spiritual problem at the basis of the entire drama which transcends the local period depicted and all periods of human life, and yet embraces them all."

The Cairo Sphinx wrote of Miss Deyo's music drama: "It is considered both from a musical and literary point of view that the music drama contains the essential elements of an art-work which will live and be admired by savants and deeply appreciated by the general public. . . . The conception is the first of its kind ever to have been done in the history of art, and it will receive added interest from the fact that the whole work is based on facts that are historically and archaeologically correct."

LOTTE LEHMANN
World Famous Soprano — Concert Recitalist
Vienna and Metropolitan Operas
Management: Metropolitan Musical Bureau, Inc.,
113 West 57th Street, New York City

ALBERT SPALDING
VIOLINIST
Management: Metropolitan Musical Bureau, Inc.,
113 West 57th Street — New York

FRANK CHAPMAN
BARITONE
Management: Metropolitan Musical Bureau, Inc.,
113 West 57th Street — New York

PAUL WITTGENSTEIN
ONE-ARMED PIANIST
Management: Bernard R. Laberge, Inc.
2 West 46th Street — New York

LEA LUBOSHUTZ
VIOLINIST
Exclusive Management: Annie Friedberg,
250 West 57th Street, New York

BEATRICE HARRISON
CELLIST
Management: NBC Artists Service
30 Rockefeller Plaza — New York

WALTER LOUDON GREENLEES
ENGLISH BARITONE
Management: Annie Friedberg,
250 West 57th Street, New York

FRANK SHERIDAN
PIANIST
Management: RICHARD COPLEY
113 West 57th Street, New York

NINA MORGANA
SOPRANO METROPOLITAN OPERA ASSOCIATION
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
113 West 57th Street — New York City

FLORENCE EASTON
SOPRANO
Management: NBC ARTISTS SERVICE
30 Rockefeller Plaza — New York

JAN SMETERLIN
PIANIST
Management: NBC ARTISTS SERVICE
30 Rockefeller Plaza — New York

BARRERE - SALZEDO - BRITT
Management: Haensel and Jones,
113 West 57th Street, New York

JOHN McCORMACK
Personal Representative
JAMES McCORMACK, 41 East 42nd St., New York

ROBERT GOLDSAND
Viennese Pianist
Management: Haensel & Jones,
113 West 57th St. — New York

LILY PONS
Coloratura of the Metropolitan Opera
Management: Metropolitan Musical Bureau,
113 West 57th Street, New York

EDWARD JOHNSON
TENOR—METROPOLITAN OPERA
Management: Metropolitan Musical Bureau,
113 West 57th St., New York

CARL FRIEDBERG
PIANIST
Exclusive Management: Annie Friedberg,
250 West 57th Street, New York

DR. A. MADELEY RICHARDSON
Summer Courses in Extempore Playing, Song Writing, Modal Music, Fugue Writing, and Composition.
440 RIVERSIDE DRIVE — NEW YORK, N. Y.

GALLI-CAMPI
COLORATURA-SOPRANO
FREEMAN CONCERT MANAGEMENT
Steinway Hall — New York

EUNICE NORTON
PIANIST
Management: Metropolitan Musical Bureau, Inc.,
113 West 57th St., New York

SIDNEY BEER
ENGLISH CONDUCTOR
LONDON — ENGLAND

LEONARD SHURE
AMERICAN PIANIST
Management: Metropolitan Musical Bureau, Inc.,
113 West 57th St., New York — Steinway Piano

Giovanni MARTINELLI
TENOR—METROPOLITAN OPERA
Management: NBC ARTISTS SERVICE,
30 Rockefeller Plaza, New York

VERA DE VILLIERS
CONTRALTO
Management: L. G. SHARPE,
25 Haymarket, London, S. W. 1, England

ELISABETH SCHUMANN
SOPRANO
Exclusive Management: Annie Friedberg, Fisk Bldg., N. Y.

HENRY HADLEY
COMPOSER-CONDUCTOR
Representative: Clark H. Gettes,
Hotel Waldorf-Astoria, New York

ESTELLE LIEBLING
SINGING AND RADIO SCHOOL
Studio: 145 West 55th St., New York
Telephone CIrcle 7-1787

ENRICO ROSATI
VOCAL PEDAGOGUE
24 W. 59th St., N. Y. C. — Tel. PLaza 3-2873

LA FORGE-BERÚMEN STUDIOS
14 West 68th St., New York

DAVID MANNES MUSIC SCHOOL
DAVID and CLARA MANNES, Directors
157 East 74th St., New York — BUtterfield 8-6010

THE JUILLIARD SCHOOL OF MUSIC
130 Claremont Avenue — New York City

EASTMAN SCHOOL OF MUSIC
of the University of Rochester
Rochester, N. Y.

HARRY KAUFMAN
ACCOMPANIST—COACH
Westport, Connecticut
May to October — Tel. Westport 5983

CURTIS INSTITUTE OF MUSIC
DR. JOSEF HOFMANN, Director
Rittenhouse Square, Philadelphia, Pa.

WINIFRED CHRISTIE
PIANIST
Personal Representative: Dorothy Pillsbury Stetson, 30 Rockefeller Plaza, N. Y.
Management: J. McClure Bellows, 40 East 54th St., N.Y.

Bethlehem Bach Choir Prepares for Festival

BETHLEHEM, PA.—Intensive rehearsing is being given the Bethlehem Bach Choir by its director, Bruce Carey, in preparation for the 1935 Bach Festival to be given in commemoration of the 250th anniversary of the birth of J. S. Bach, in the Packer Memorial Chapel, at Lehigh University, May 17 and 18. On Friday, Part I of the St. Matthew Passion will be sung in the afternoon and Part II in the evening. On Saturday, as has been customary since these festivals were instituted by the late Dr. J. Fred Wolle, founder and conductor of the Bach Choir for thirty-two years, the Mass in B minor is to be sung, the Kyrie and the Gloria at 1:30 p. m. and the Credo to the end at 4:00 p. m. It will be the twenty-eighth complete performance of the mass by the choir.

More reservations have already been made for the 1935 Bach Festival than in several years. The Bach Choir is again to be assisted by a section of forty-two members of the Philadelphia Orchestra, the Moravian Trombone Choir, T. Edgar Shields as organist and Ruth Becker Myers as pianist. The soloists are Louise Lerch, soprano; Rose Bampton, contralto; Dan Gridley, tenor, and Julius Huehn, bass-baritone, all of whom have sung at previous Bethlehem Bach Festivals.

Prague Manager Visiting America

Gustav A. Svojsik, head of the Svojsik Concert and Theatre Office in Prague, has been in America. Mr. Svojsik is the personal manager of Jan Kubelik, violinist, and journeyed with the latter on his extensive tour of the United States.

Formerly an opera singer, Mr. Svojsik has been a concert manager for fifteen years. Besides Kubelik, he has had on his list M. Battistini, Italian baritone; Alfred Cortot, French pianist; Pietro Mascagni, Eugen d'Albert, Titta Ruffo, José Iturbi, Ruda Firkusny (young Czecho-Slovakian pianist who is coming to America next season), the Prague Teachers Choir, the Don Cossaks, and many others. He managed the late Emmy Destinn. Most of these musicians were under the exclusive management of Mr. Svojsik, who was in charge of world tours and other itineraries. In 1924 he arranged an international festival of music; he also has put on festivals in other countries. Mr. Svojsik manages European tours for American artists, as well as the engagements of foreign artists in this country.

Concert Management Vera Bull Hull

A series of lyric dramas is being written by Wilbert Newgold for Foster Miller, bass-baritone, who is under Concert Management Vera Bull Hull.

Mr. Newgold has also written and produced a new radio program featuring George Meador, tenor; and Mortimer Browning, composer-pianist, who has written several new numbers for the series, is to accompany Mr. Meader in his romantic rôle of a modern hero in Vagabondia. Electrical transcriptions for audition purposes are being made at the National Recording Company's studios.

Reading Senior High School Forces Heard in Night of Music

READING, PA.—The Reading Senior High School presented its combined musical organizations on April 26 in A Night of Music, under the direction of Kathryn M. Hassler, Helen K. Hess and Fred Cardin. There were numbers played by the Senior Orchestra and the Senior High School Band, both of which are conducted by Mr. Cardin. The Boys Glee Club and the Girls Glee Club (Mrs. Hess, director) and the A Cappella Choir offered performances. Miss Hassler directed the High School Chorus and a male quartet in several pieces. Soloists of the occasion included Elizabeth Leinbach, pianist, Ralph Josey, baritone, and John Roth, cornet. Accompanists were Miss Leinbach, Betty Brown, Merle Vought, Margaret Miller and Jeanette Snyder. The program brought music of Flotow, Mendelssohn (the concerto in G minor, with Miss Leinbach, pianist, and the orchestra), Grofe, Hadley, Purcell-Stebbins, Sibelius-Matthews, Ravel and others. R. T.

Beethoven Orchestra Plays in Allentown

ALLENTOWN, PA.—The third concert of the Beethoven Symphony Orchestra (Herbert Fiss, conductor), held in the Boyd Theatre on April 7, had an added feature in the appearance of the male chorus of the Beethoven Männerchor and the Ladies' Chorus. Purely orchestral numbers were the Haydn symphony No. 8 in B flat, the Polovetzkian Dances by Borodin and Glinka's overture, Russlan and Ludmilla. The male chorus and orchestra offered Mozart's Weihe des Gesanges and the Beautiful Blue Danube of Strauss. The men's chorus also sang items by Baumann and Lindlair. The ladies' chorus was heard in an excerpt from Mendelssohn's Elijah and in Schubert's Heidenröslein. The concert was highly successful, the orchestra playing well, with excellent unity, balance and expression, and the vocal ensembles giving fine account of themselves. K. H.

Flushing Orpheus Club Presents Rose Tentoni as Soloist

FLUSHING, L. I.—The spring concert of the Orpheus Glee Club had unusual features, including Rose Tentoni, a magnificently able soprano soloist; Theodore Van Yorx and H. T. Rodman, conductors. Appearing in the high school auditorium, the 150 men sang works by leading composers, including a novelty, The Little White Cottage, by Grace Leadenham Austin. This melodious and expressive composition received much applause. The Austin name appeared a second time when Miss Tentoni sang her Rain at Night, which also received due meed of applause, the composer acknowledging it from her vantage point in the audience. E. P. B.

Harry Kaufman Teaching in Westport, Conn.

Harry Kaufman is teaching at his Barn Studio in Westport, Conn., from May to October. In addition to his own private pupils in accompanying and coaching, he has with him two pupils sent him by the Curtis Institute of Music.

THE GERSTER-GARDINI SCHOOL OF SINGING
Founded by Etelka Gerster, 1894
241 West 97th Street, New York City
Complete Training: Opera—Concert—Radio

CHIQUITA CASELLA SPANISH DANCER
Studio: 121 Madison Avenue, N. Y. C.
MUrray Hill 4-1856

CHARLES BAKER
VOCAL COACH—STYLE AND TRADITION
2345 Broadway, New York SUsquehanna 7-2860

ALEXANDER SZUWALSKI
VIOLINIST
Sutton Hotel, 330 East 56th St., N. Y.
Telephone Wickersham 2-3940.

The SACERDOTE studios
Voice Culture
Address: 300-B Fine Arts Building, Chicago, Ill.

THE MARGARET ELLEN MAC CONACHIE
STUDIOS OF MUSIC
VOICE—PIANO
Country Club Drive, Brownsville, Texas Tel. 1282

DIMITRI ONOFREI
Leading Tenor
of San Carlo and
Philadelphia Opera Companies
c/o Mr. Preston Parr, Germantown Trust Co., Phila., Pa.

MUSETTE TRULOCK DRAMATIC SOPRANO
812 West 181st St., New York City
Tel. Washington Heights 7-9522

HARRY GILBERT Conductor Amphion Society
Organist Fifth Ave. Presbyterian Church, N. Y. C.
7 West 55th St. Circle 7-0490

CHARLOTTE ROZÉ
VOICE—LAMPERTI METHOD
For appointment write Secretary
STUDIO: 116 Carnegie Hall, New York

Organist and Choirmaster
Holy Trinity Lutheran Church,
Central Park West at 65th St.,
New York.
SEIBERT

EDWARD MOLITORE
NEW YORK CITY

EUGENE PLOTNIKOFF
CONDUCTOR
NEW YORK CIVIC ORCHESTRA
102 W. 75th St., N. Y. Tel. ENdicott 2-2886

SAMUEL SHANKMAN

Eminent AMERICAN Concert and Radio PIANIST
"Force and speed were contrasted with a sincere sentiment and delicacy."—N. Y. Times.
Athenaeum Concert Management, STEINWAY HALL NEW YORK
Personal Rep. Tel. DAyton 9-0487

VERA WEIKEL
SOPRANO
Representative: Joseph Rehber,
30 Charlton St., New York City WA. 5-0288

MARIO LORIS COZZI
BARITONE
Management: NBC ARTISTS SERVICE
30 Rockefeller Plaza New York

LEONARD STOCKER BARITONE
518 West 111th St., New York City
Tel. UNi. 4-2518

LOUISE THIERS GERARD VOCAL STUDIO
805 Carnegie Hall New York
Tel. CIrcle 7-3515

NATHANIEL ROBIN
PIANIST—TEACHER
708 Carnegie Hall New York

VIOLA PHILO
SOPRANO—OPERA, CONCERT, RADIO
Mgt. ANNIE FRIEDBERG, 250 West 57th St., New York

National School of Musical Education
EVA JACK, Director Artistic Advisor, LEE PATTISON
410 South Michigan Avenue, Chicago, Illinois

SELMA KRAMER
PIANIST AND TEACHER
817 Steinway Hall, N. Y.
CIrcle 7-2916
241 Dover St., Brooklyn, N. Y.
SHeepshead 3-6833

JOHN PANE-GASSER
LEADING DRAMATIC TENOR
CHICAGO GRAND OPERA
Address:
825 Orchestra Bldg., Chicago

CHASE BAROMEO
Leading Bass-Baritone
Chicago Grand Opera Co.
Mgt.: NBC Artists Service

OBERLIN CONSERVATORY of MUSIC
FRANK H. SHAW, Director
Four music degrees granted, as well as Bachelor of Arts in course with
OBERLIN COLLEGE
Unexcelled cultural and musical advantages. Complete, modern equipment. Expenses moderate.
Write to Oberlin, Ohio, for catalog and information.

The World's Greatest Musical Weekly
The MUSICAL COURIER
You surely wish to have a thorough and comprehensive weekly review of the world of music; fill out the accompanying slip and become a subscriber of the MUSICAL COURIER.

FREE! Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.

MUSICAL COURIER, 113 West 57th St.
New York, N. Y.
For enclosed $5.00 send the MUSICAL COURIER for one year and include the dictionary.
Trial offer: 3 months $1.25, 6 months $2.50.
Name .....
Address .....
City .....
Canada, $8.50. Foreign, $6.25.

Buy From Your Local Music Dealer

CHICAGO
NORMAN ALEXANDROFF
ARTIST BUREAU
as well as
RADIO PROGRAMS
Fine Arts Bldg., 410 So. Michigan Ave.

KARLETON HACKETT
TEACHER OF SINGING
Kimball Hall, Chicago

RAMON GONZALEZ
YOUNG PIANO VIRTUOSO
1416 Steinway Hall, New York

PASCARELLA TRIO
Concert—Recital—Instruction
ENZO, Violin — CAESAR, Cello — CARL, Piano
Address c/o Musical Courier, Steinway Bldg. N. Y.

HELEN CHASE
VOICE TEACHER—COACH—HISTRIONICS
STUDIO: 316 West 84th St., New York City
TRafalgar 7-9192 ENdicott 2-5644

VIRGIL SCHOOL OF MUSIC
Mrs. A. K. VIRGIL, Director
817 W. 93rd St., New York Riverside 9-4899

FREDERIC BAER
BARITONE
Mgt.: Haensel & Jones, 113 West 57th St., N. Y.

COMPOSER—PIANIST
ELINOR REMICK WARREN
410 S. Arden Blvd. Los Angeles

WINSLOW CHENEY
Concert Organist
Mgt.: BERNARD R. LABERGE, 2 W. 46TH ST., N.Y.C.

ETHLYN SALTER
CONTRALTO
177 Church St., White Plains, N. Y.

PAGANO FOUNDATION
VOICE TRAINING
All Branches Music—Languages
Metropolitan Opera House Bldg., New York PEnn 6-2634

Bianca SAROYA
Leading Soprano
of San Carlo and
Philadelphia Opera Companies
c/o Mr. Preston Parr, Germantown Trust Co., Phila., Pa.

AUGUSTA COTTLOW
CONCERT PIANIST—TEACHER
Studio: 53 West 58th St., New York City
Tel. Circle 7-1093

JOHN WARREN ERB
NEW YORK UNIVERSITY
LAFAYETTE COLLEGE
Private address: 171 West 71st St., New York City

CARMELA PONSELLE,
of the Metropolitan Opera, at the recent opening of Leed's Club, New York, with her friends, London Wallick, manager of Leed's, and Juan Nagel, orchestra leader. Mr. Wallick and Mr. Leeds once arranged that Miss Ponselle should have an audition with Caruso, and the great tenor, in his turn, introduced her to Gatti-Casazza and secured her an audition at the Metropolitan Opera.

ELSA HOTTINGER,
Chicago contralto, rejoined the San Carlo Opera Company during its spring visit to Chicago, singing Amneris in Aida and Ortrud in Lohengrin. On March 21 Miss Hottinger sang at the Founder's Day Program of the German Old People's Home at the Webster Hotel, Chicago; at the Lake View Musical Society's concert of April 29 in the Blackstone Hotel, Chicago, and at the golden anniversary of the Chicago Druggist Association, in the Hotel Sherman, on May 9. (Photo by Daguerre.)

ALEXANDER GRAY,
baritone, again will be heard in concert next season under the management of the Metropolitan Musical Bureau. A year ago last January Mr. Gray made his New York recital début. In radio he is known as Alex Gray, featured singer in a national hook-up of a large cigarette company. Mr. Gray won his first public encouragement in singing soon after his college days, taking first place in the Middle States District in the contests held by the National Federation of Music Clubs. Soon afterward he came to New York and appeared in a Ziegfeld show and in operettas, including two years at the head of the cast in The Desert Song. He has also starred in several film productions, among them Song of the Flame and Sally. (Photo by Renato Toppo).

ANATOL RAPOPORT,
Russian-American pianist, gave his first New York recital at Town Hall on May 6.

OTTO SCHLAAFF and ROBERT RIOTTE,
two-piano team, who recently gave a recital in Town Hall, New York, have signed a contract to be under the management of Richard Copley. Among the latest engagements of the pair were concerts before the Contemporary Club at Bridgeport, Conn., and in the Newark, N. J., Art Museum.

ERNO VALASEK,
youthful violinist, is in Europe from May until November, following a season in America which included appearances in New York, Cleveland, Washington, D. C. and other cities. He returns to the United States in December, to remain here until April, 1936. The young artist is under the management of Richard Copley.

HAZEL GRIGGS,
pianist and teacher, whose active season included, in part, the following appearances: November 17, recital with Helen Lanier, Steinway Hall, New York; November 23, recital, The Barbizon, and Cornell Memorial Chapel, New York; December 19 and 22, recital Public School No. 165 and Yorkville School, New York; January 16, children's program, The Barbizon, New York; January 19, recital, Woman's Club, New York; January 27, recital with Helen Lanier, The Barbizon; February 15, recital by pupils, the Barbizon; Montclair, N. J., Art Museum recital, March 17; pupils' recital, May 4, The Barbizon.

DANIEL MORALES
was a soloist at the festival in commemoration of the Centenary of Lope de Vega which the New York Chapter of the American Association of Teachers of Spanish and the Spanish Societies of New York presented at the McMillin Theatre, Columbia University, New York, on April 27. The concert was under the patronage of Don Luis Calderón, Spanish Ambassador to the United States.

NARCISO, JOSÉ and JAIME FIGUEROA,
Puerto Rican musicians in Paris. Narciso is a pianist, José and Jaime, violinists, and José is a member of the faculty of the Ecole Normale de Musique in Paris. Narciso, a pupil of Alfred Cortot, is also a teacher, and Jaime is concertmaster of the Siohan Orchestra, which gave a recent concert in the Salle Pleyel (now Rameau). The three recently returned to Paris after taking part in the International Competition for violinists held in Warsaw, Poland. The end of May, the Figueroas plan a concert in Paris. They are to cross the Atlantic this summer for a holiday and concerts in South America. They will resume the chamber music series in Puerto Rico under the auspices of the University of Puerto Rico, and early in October are to appear in New York, before their return to Europe. (Photo by Seidenberg, Paris.)

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
Weekly Review of the World's Music

(Mitchell photo)
PAULA HEMINGHAUS
Contralto

(Kubey-Rembrandt Studios)
N. LINDSAY NORDEN
Musical Director

(© Mishkin)
LOUISE LERCH
Soprano

(Peyton photo)
ARTHUR KRAFT
Tenor

(© Mishkin)
FRED PATTON
Bass

CONDUCTOR AND SOLOISTS OF THE READING BACH FESTIVAL

April 27 and 28 at Reading, Pa.